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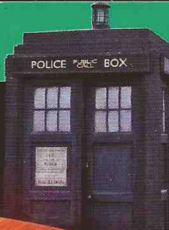
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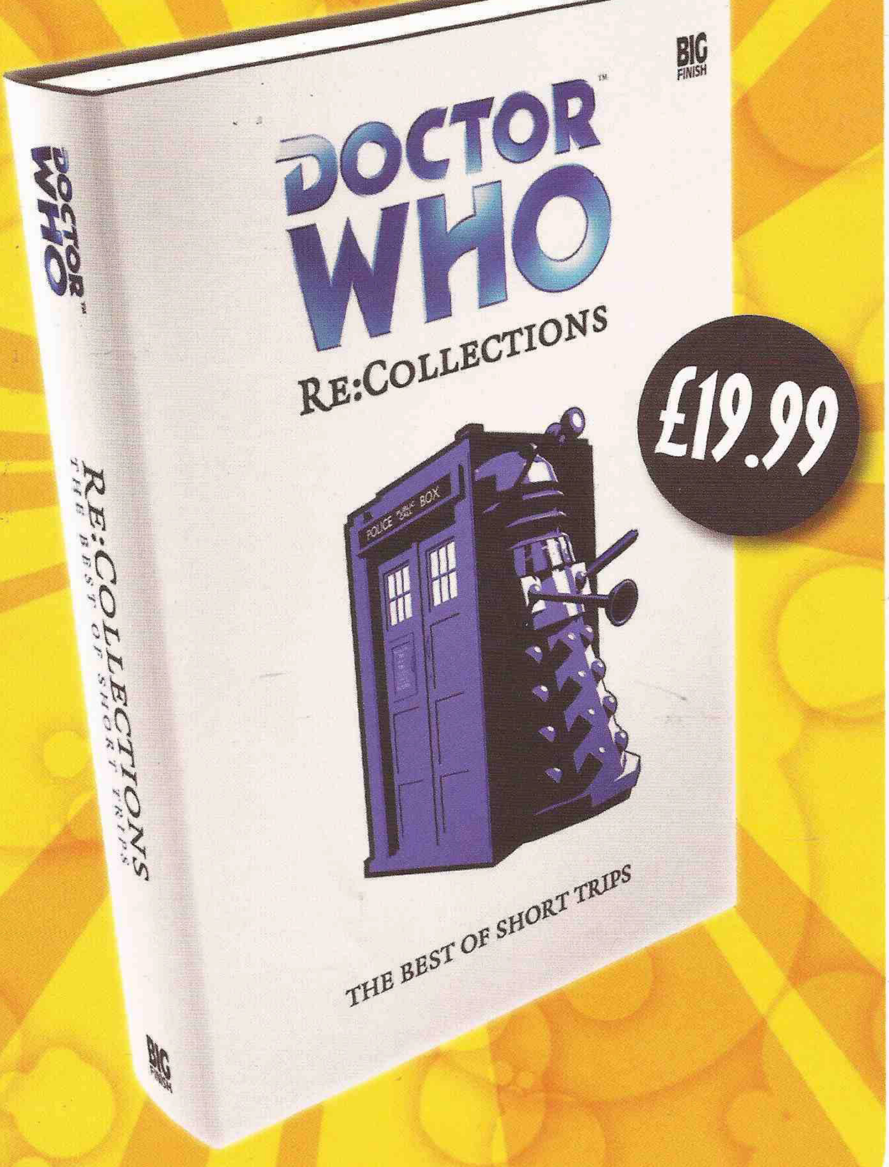
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DOCTOR WHO
17
24
25
26
27
28
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"Keeping the focus on the Doctor and Wilfred – that's the biggest challenge..."

Interviews

44 EUROS LYN
66 ANNEKE WILLS

Features

8 K9: A GALLIFREY GUARDIAN SPECIAL REPORT
16 THE CHANGING MAN
38 THE WATCHER'S GUIDE TO THE THIRD DOCTOR
48 THE FACT OF FICTION: THE THREE DOCTORS

Regulars

4 PRODUCTION NOTES
5 GALLIFREY GUARDIAN
11 PUBLIC IMAGE
12 DVD PREVIEW
13 AUDIO PREVIEW
14 GALAXY FORUM
25 COMIC STRIP: THE AGE OF ICE PART 2
37 YOU ARE NOT ALONE
42 THE TIME TEAM
57 THE DWM REVIEW
64 COMPETITIONS

25
48
42
16
38
44

DOCTOR·WHO MAGAZINE

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Editorial

You may have noticed over the last few issues, we've been reminding you about the old Doctors (in *The Watcher's Guide*) and about the idea of regeneration (with *Fact of Fiction* articles on *Logopolis* and *Castrovalva*, as well as the piece on page 16 this month). This has not been an accident. There's method in my madness.

Because next year, of course, we'll be welcoming a brand new Doctor – the brilliant Matt Smith – and I'm aware that there may be some readers who have only known David Tennant as the Doctor, and may be cautious about the change. Well, of course! Change is a scary thing, and younger folk may be worried that this new guy won't be 'their' Doctor. So these articles in **DWM** are partly there to reassure you that change has *always* been a part of *Doctor Who*, right from the start.

Now, as it happens, I've just got back from seeing *Star Trek XI: The Future Begins* at the cinema. A terrific movie! Brilliant in so many ways, and brought to life by so many clever, talented people. A triumphant return for a much-loved series that many people thought had gone down the toilet. But it does have one teeny-tiny problem. At the centre of the film, there are seven people *pretending* to be Kirk, Spock, McCoy, Sulu, Chekov, Uhura and Scotty.

I've seen *Star Trek* on TV and I know what those characters look like. This lot were dressed the same, and acted sort-of the same, but they *weren't* the same. Now obviously, William Shatner and co were pretending too. But, love them or hate them, they *were* those characters. Unlike, say, Sherlock Holmes or James Bond, they only exist *because* of those original actors. You can't replace them now, over 40 years later – it's far too late for that.

It would be like casting someone else to play Ken Barlow in *Coronation Street*. Like Del Boy being played by someone *other* than David Jason. Closer to home, it would be as if they had got Christopher Eccleston to play Doctor Who in 2005, dressed him in a long white wig and frock coat, and asked him to *pretend* to be William Hartnell. Captain Kirk has been William Shatner for half a century – there's been no-one else – and no-one can replace him now. No matter how good anyone else is in that role, (and Chris Pine *is* good), it's always going to be an impression. A response to the original. It can never be definitive.

This is where *Doctor Who* is different. This is where *Doctor Who* is *better*.

Because when they needed to change the lead actor in 1966, they didn't get someone to impersonate William Hartnell. We didn't have to avert our eyes and pretend that we hadn't *noticed* the change. The change became the *point!* It might sound like a paradox, but the reason we know that Patrick Troughton and Tom Baker and Christopher Eccleston and David Tennant and all the others are all playing the same man, is *because* they're all different. They made it part of the story. That's why, unlike poor old *Star Trek*, *Doctor Who* can pull off this trick again and again and *again*. That's why Matt Smith will be different from David Tennant and all the other Doctors – and yet unquestionably the same man we first met in 1963, and we've loved for five decades.

And that's why, next year, *Doctor Who* begins its 31st series. And yet, paradoxically, it will also begin its *first* series.

Exciting, isn't it?

Tom

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PRODUCTION NOTES

Doctor Who's executive producer **Russell T Davies** writes exclusively for **DWM** – but *not* for the last time...

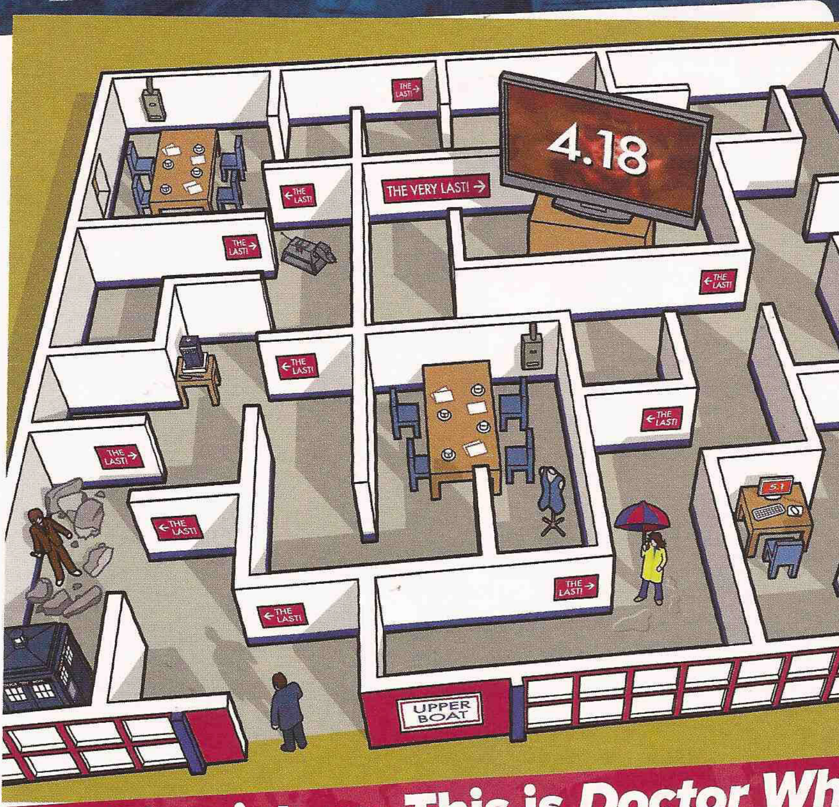

4.18
THE VERY LAST!
THE LAST!
UPPER BOAT

Illustration **BEN MORRIS**

THE LAST. The last! That's all I keep hearing, the last! People keep on saying to me, it's the last this, the last that, the last time you'll ever-do-whatever. As the endless Series Four heads towards the end, everyone seems determined to mark out the passage of time, for those of us who are leaving, with ritual declarations of "The last!" (Except for those who say, "Are you *still* here?")

But life's never that simple. Lasts are hard to find. For example, during the shooting of *The Waters of Mars*, David Tennant finished his final day in that faithful old *Doctor Who* location, the quarry. I texted him. "Your last quarry!" Until Julie Gardner pointed out, "Hold on, no it's not – what about scene three of the next episode?" Oh yes. Another quarry. Sorry. As you were. I really must get round to reading my own scripts, one of these days. And once that final (and very significant) quarry was then shot, I didn't bother marking the moment with another text. I'd shot my bolt. It went unremarked. A last flew past, without anyone saying so.

> **"Look at the big picture. This is *Doctor Who*. There is no last of anything, *ever*. The show will keep on going for generations to come."**

And then, for Julie and me, there was our last Tone Meeting! And that's properly emotional and important, our last chance to sit with those brilliant, funny, hard-working people. Though I went into it with some excitement, purely because of that bloody room. The conference room at Upper Boat is airless and plain, like the NHS waiting room from Hell; it has a water boiler so loud, it drowns out every word, and has to be switched off; then when it's time for tea, there's no hot water; the chairs are blue, so blue that when Louise Page asks us what shade of blue we'd like a costume to be, we reply "chair blue"; the view outside is of grass and distant mountains, mocking us with the image of a better world beyond; oh I won't miss that room! But still, the time came. The last! Julie had a TARDIS cake made! It had photos of me and her in the barred windows, which made us look like we were in prison. So we had a little celebration of sorts... ah, but then, of course, real life takes over, and it turns out it's not the last Tone Meeting at all – the demands for 4.17 and 4.18 are so complex, we needed another gathering. So we all traipsed back, two weeks later, and this time, once more, it went unremarked.

Even then, the room hadn't finished with us! Because then we had a *Sarah Jane* Tone Meeting. The last!! No, then we had *another*. Another five hours, looking at those faraway hills. But that, finally, was it, and I packed my bags and headed for the door. Only Gary Russell noticed. "Hold on!" he cried, "That was your last Tone Meeting!" I threw a book at him, and ran.

Truth be told, it's not over until it's over. Whenever people talk about the last, and the end, and the leaving, it doesn't mean much to me, because it won't end until the day that Episode 4.18, with its probably-four-words title, has been transmitted. Then I can relax! And for you lot, it's barely beginning – the Tenth Doctor's final journey has so much further to go, with at least four more planets to come; why talk of winding down, when the second half of 2009 will be devoted to ramping things *up*, way beyond anything we've ever achieved before?!

Packed bags.

And look at the bigger picture. This is *Doctor Who*. There's no last of anything, ever, because this show keeps going, and will keep going in some shape or form for many generations to come. Hopefully *every* generation to come. Already, here in Cardiff, the future has begun, and the handover between production teams is in full swing. Tracie Simpson's been summoned to help set up preproduction on the Eleventh Doctor's first series, so she's swapped jobs with Julie; Tracie's now in the office, overseeing everything she's set up for the Tenth Doctor finale and simultaneously planning for the Matt Smith years, while Julie's become the on-set Producer for 4.17 & 4.18. Yes, after years of being desk-bound, she's dusted off her wet weather gear and now sits beside Euros Lyn at the monitor all day, no doubt complaining at the schedule, the very one she imposed as an Executive! The TV Gods are cruel and wise.

And as for me... I weakened. I'd sworn not to read any of next year's scripts. But Steven was lovely and kind, and sent me his very first episode. Oh, I did pause! It bristled at me, in the inbox. Ticking like a timebomb. And I muttered to myself, the last, the last; I've read my last script, I've done my last duty, I've opened my last file, the last, the last, the flippin' last...

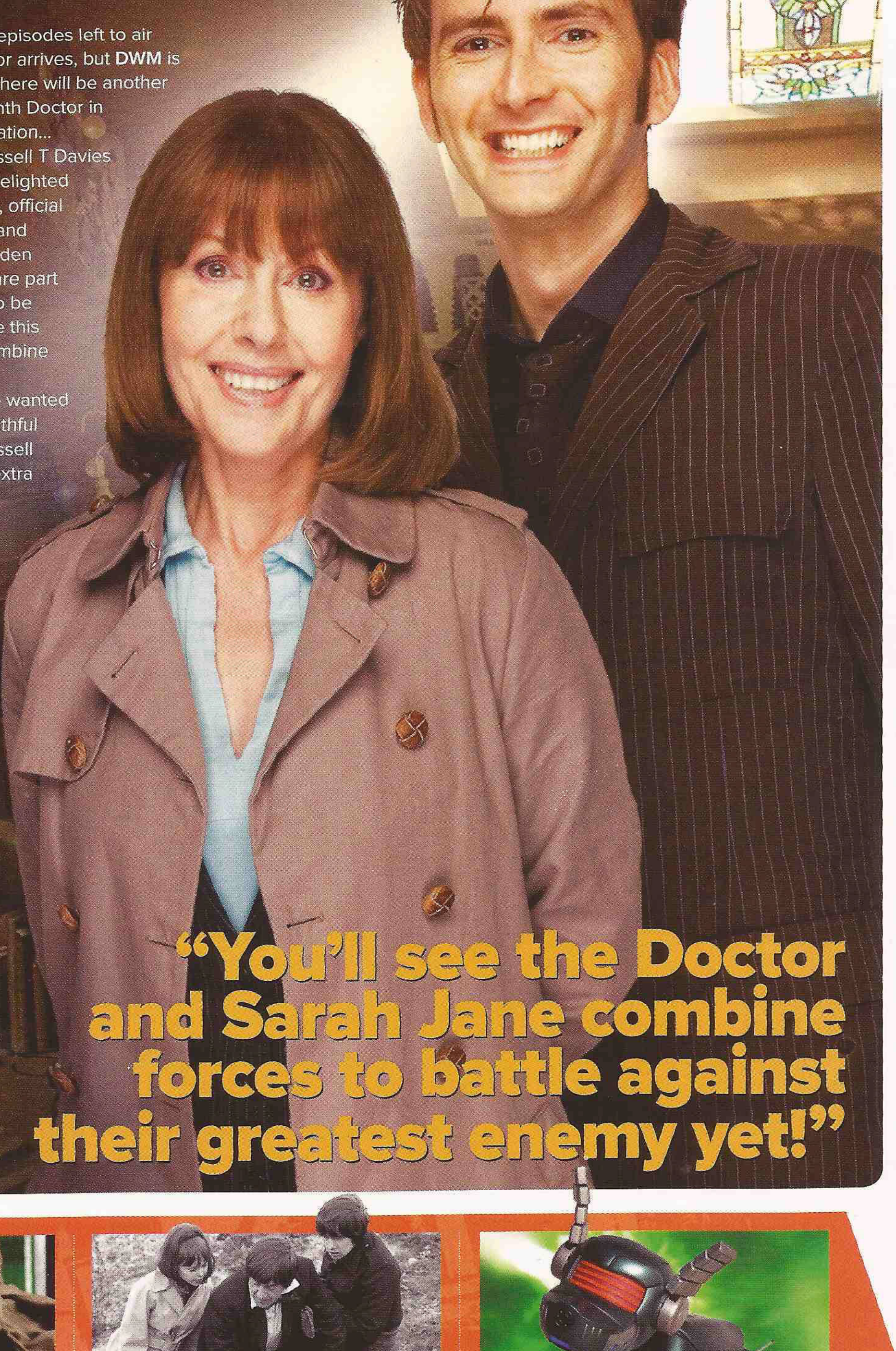
Well of course I read it, don't be so daft. How could I not?! And, yeah, hmm, it's okay, I suppose. Ha ha. No, it is magnificent! Literally, gloriously, gobsmackingly magnificent. Hold on, I need capitals. MAGNIFICENT. And far more than that, it's absolutely wonderful, and terrifying, and new, and clever, and sad, and deep, and cunning, and wild, and detailed, and surprising, and dark, and hilarious. Everything you'd hope for, plus a whole load of things you didn't even know you were hoping for because only the mind of a Moffat could conceive of such things. Brilliant!

So I won't listen to any of this 'last' stuff. It's not the last of anything. This show will go on and on and on, and every few years or so, there'll be a brand new first. Just consider them, all those firsts, glittering on the horizon. They're just waiting. Waiting for the first transmission, the first viewers, the first joy. To hell with the lasts! Look forward! Avanti!

CROSSOVER EXCLUSIVE!

The Doctor calls!

As Series Three of *The Sarah Jane Adventures* heads towards the screen, there's a treat in store for *Doctor Who* fans, as a familiar face drops by Bannerman Road...



There might only be three episodes left to air before the Eleventh Doctor arrives, but **DWM** is thrilled to announce that there will be another opportunity to see the Tenth Doctor in action before his regeneration...

Executive producer Russell T Davies tells **DWM** more: "We're delighted to announce a brand new, official crossover between *The Sarah Jane Adventures* and *Doctor Who*, as David Tennant joins Elisabeth Sladen and the gang for a two-part story! The episodes are part of Series Three of *The Sarah Jane Adventures*, to be transmitted on the CBBC Channel and CBBC One this autumn. You'll see the Doctor and Sarah Jane combine forces to battle against their greatest enemy yet.

"While we planned this year to be *Who*-lite, we wanted to add one or two treats along the way, for the faithful viewer, before *The Waters of Mars* transmits," Russell continues. "So consider this to be practically an extra *Doctor Who* tale – because it's far more than just a cameo appearance from the Tenth Doctor! He's a proper part of the story, fighting to save the world alongside Sarah Jane, Luke, Clyde, Rani – not to mention K9! But let's not forget, this is Sarah Jane and Lis Sladen's show, so he's certainly not going to steal her thunder. The Doctor's old companion has still got one or two things to teach him!

"As for how and why the two time-travelling friends come together... well, we're still trying to keep the details under wraps. Gareth Roberts has written an extraordinary, wild and powerfully moving story. For now, let's just say that the wedding of Sarah Jane Smith will be a day for *everyone* to remember!"

The new 12-part series of *The Sarah Jane Adventures* is currently deep into filming, with the run made up with six two-part stories. Two of these stories come from Phil Ford, while Gareth Roberts, Joseph Lidster, Brian Dooley and Rupert Laight contribute one story each. The directors are Joss Agnew and Alice Troughton.

More news on *The Sarah Jane Adventures* next issue.

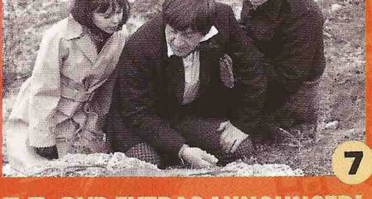
ANOTHER *DOCTOR WHO* TREAT IS ANNOUNCED ON PAGE 6... »

"You'll see the Doctor and Sarah Jane combine forces to battle against their greatest enemy yet!"

ALSO INSIDE!

6

» **GEORGIA RETURNS!** NEW ANIMATION ANNOUNCED...



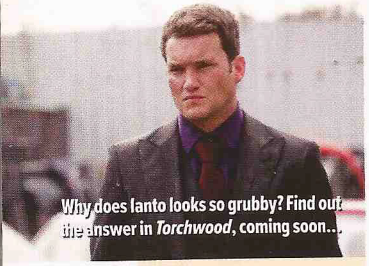
7

» **DVD EXTRAS ANNOUNCED!** THE WAR GAMES ON DVD...

8

» **SPINNING-OFF DOGGY-STYLE!** A SPECIAL REPORT ON *K9*...

Torchwood is launched


Why does Ianto looks so grubby? Find out the answer in *Torchwood*, coming soon...

A press launch for the forthcoming *Doctor Who* spin-off, *Torchwood: Children of Earth*, was held on Wednesday 6 May in London. Among those who attended were John Barrowman (Captain Jack Harkness), Eve Myles (Gwen Cooper), Gareth David-Lloyd (Ianto Jones), Kai Owen (Rhys Williams), producer Peter Bennett, writer James Moran and Head Writer and excecutive producer Russell T Davies. The five-part series is due to air over consecutive nights on BBC One this summer. A full preview will appear in the next issue of **DWM**, out on 25 June.

Welsh BAFTAs

It may have missed out on the BAFTA for Best Drama Series this year, but *Doctor Who* was also nominated for a clutch of Welsh BAFTAs for the fourth year in a row. *Torchwood* and *The Sarah Jane Adventures* were also up for awards. The categories in which *Doctor Who* has been nominated are:

- Best Drama Series/Serial for Television: *Doctor Who.*
- Best Interactive: *bbc.co.uk/doctorwho.*
- Best Director of Photography: Drama: Rory Taylor for *Silence in the Library*
- Best Sound: *Doctor Who* sound team, *Midnight*
- Best Editor: Phillip Kloss, for *Midnight*
- Best Make-up: Barbara Southcott, for *The Next Doctor*
- Best Screenwriter: Russell T Davies, for *Midnight*
- Best Original Music Soundtrack: Murray Gold, for *Midnight*
- Best Director: Film/Drama: Euros Lyn, *Silence in the Library*
- Best Design: Edward Thomas, for *Torchwood: Adrift*
- Best Costume: Ray Holman, *Torchwood: From out of the Rain*
- Best Children's Programme: *The Sarah Jane Adventures*

This issue went to press before Sunday 18 May, the date of the awards ceremony – so we'll have news on the winners (hopefully!) next issue.

ANIMATION EXCLUSIVE!

New Doctor Who animated adventure!

Another special *Doctor Who*-related project has been announced by the team at BBC Wales. Russell T Davies tells **DWM**, "As a second treat for this autumn, we're delighted to announce a new animated *Doctor Who* story, to be broadcast on the BBC's Red Button service, and on Children's BBC. The animation will be undertaken by the Brighton-based company Littleloud – we've seen early designs and they look stunning!"

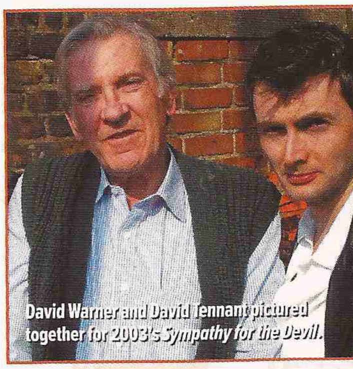
The last *Doctor Who* animated story was 2007's *The Infinite Quest*, broadcast in 12 weekly instalments as part of CBBC's *Totally Doctor Who*. This time the format will be slightly different, as Russell explains...

"The adventure will consist of seven episodes, each approximately six minutes long. And it's been written by that great stalwart of the Upper Boat team, Phil Ford. He's created great new companions for the Doctor, as well as some truly exotic aliens and locations, in a beautiful, rich script full of history and imagination. All under the title of *Dreamland*! The project is being directed by none other than Gary Russell himself.

"Voice recordings have already been completed, including **David Tennant** as the Doctor, of course," Russell continues, "and amongst the wealth of talent that Gary's assembled, we're delighted to welcome **Georgia Moffett** back to the fold. No, it's not a return for the Doctor's Daughter! Georgia will be playing a brand new character called Cassie Rice. Also, it's an honour and a delight to welcome **David Warner** to the studio."

David Warner, of course, also has connections with *Doctor Who* – having played the Doctor himself in 2003's *Doctor Who Unbound* audio play *Sympathy for the Devil*, alongside David Tennant who played Colonel Brimmicombe-Wood. Warner reprised his *Unbound* Doctor in 2008's *Masters of War*. Warner also has dozens of movie credits to his name, including *Time Bandits* (1981), *Star Trek VI: The Undiscovered Country* (1991), *Titanic* (1997) and *The League of Gentlemen's Apocalypse* (2005), to name but a few.

David Tennant and Georgia Moffett first appeared together in 2008's *The Doctor's Daughter*.


David Warner and David Tennant pictured together for 2003's *Sympathy for the Devil*.

"The cast also includes **Lisa Bowerman**," continues Russell, "famous as Big Finish's Bernice Summerfield, and now returning to the BBC's *Doctor Who* family at last, after her previous appearance in 1989's *Survival*."

Lisa was interviewed about her previous *Doctor Who*-related work only last issue. Further details on *Dreamland*, including more guest cast names, are set to be released over the summer – so keep your eyes on **DWM**!

Russell T Davies, the old blabbermouth, also tells us, "With the Doctor's appearance in *The Sarah Jane Adventures* as Special Project 1, and the *Dreamland* animation as Special Project 2, it would be nice to round things off for *Doctor Who* in 2009 with a Special Project 3, don't you think? Well... keep watching! We're working on it! News as and when, but I can promise, it's worth waiting for!"

AUDIO NEWS!

Ex-companions line up for new BBC Audiobooks releases

The narrators for two forthcoming titles from BBC Audio have been revealed. Speaking to **DWM**, Commisioning Editor Michael Stevens says, "The new 'audio original' title, *The Rising Night* written by Scott Handcock is a tale of horror in eighteenth-century Yorkshire. It will be read by none other than Michelle Ryan, who, of course, played Lady Christina in *Planet of the Dead*. The story features the Tenth Doctor in an encounter with the nightmarish people known as the Baobhan Sith... This will be followed in August by *The Ambassadors of Death*," Michael continues, "a soundtrack release of the seven-part adventure from 1970 starring Jon Pertwee as the Third Doctor. Caroline John [*who plays companion Liz Shaw in the story – Ed*] provides linking narration – and also a bonus interview!

Caroline John narrates *The Ambassadors of Death* soundtrack.

"There are more *Torchwood* releases on the way, too," reveals Michael. "June will see the release of *The Sin Eaters*, an audio original story written by Brian Minchin [*executive producer on the forthcoming TV series* Torchwood: *Children of Earth – Ed*] and read by Gareth David-Lloyd, alias Ianto Jones. The story concerns the horror of something nasty in the water...

"Hot on its heels in July will be a release of this year's first BBC Radio 4 *Torchwood* drama, starring John Barrowman, Eve Myles and Gareth David-Lloyd. And two more stories will follow..."

WAR GAMES DVD EXTRAS!

Troughton's swansong set for triple disc release in July

DVD company 2lentertain has confirmed to **DWM that the release of the Second Doctor's final adventure, 1969's *The War Games*, will be a bumper three-disc set. As well as all ten episodes of the story itself – newly restored from better-quality prints than have previously been available – the set will contain a wealth of extra material. This includes...

- **War Zone** The cast and crew recall the making of *The War Games*.
- **Shades of Grey** A feature investigating how the technical and artistic constraints of monochrome television conspired to effect the unique look and feel of early productions.
- **Now and Then** A visit to the locations of *The War Games* 40 years on.
- **The Doctor's Composer** Prolific composer Dudley Simpson looks back at his first five years of work on *Doctor Who*.
- **Sylvia James – In Conversation** Make-up designer Sylvia James discusses her work on Patrick Troughton's stories.
- **Talking About Regeneration** A featurette looking at the Doctor's many regenerations.
- **Time Zones** Historians discuss the real wars glimpsed in *The War Games*. With political historian Dr Martin Farr, military historian Crispin Swayne, Newcastle University's Lindsay Allison-Jones and author Professor Susan-Mary Grant.
- **Stripped for Action** A feature looking at the Second Doctor's comic strip stories.
- **On Target** The first in a series of featurettes on Target Books' range of *Doctor Who* novelisations. This chapter looks at the work of writer Malcolm Hulke.
- **Devious** An uncompleted amateur *Doctor Who* film, set after *The War Games* and leading directly into Jon Pertwee's first story, *Spearhead from Space*. Featuring a new incarnation of the Doctor, the video also features Pertwee himself, in what was to be his last ever performance as the Doctor. The feature also includes a commentary from the video's producers.

Jon Pertwee and Tony Garner in *Devious*.

- **Commentary** with contributions from actors Frazer Hines, Wendy Padbury, Philip Madoc, Jane Sherwin and Graham Weston, co-writer Terrance Dicks and producer Derrick Sherwin.
- **Photo Gallery; on-screen production notes; Easter Eggs; Coming Soon trailer.**

The War Games is out on 6 July, priced £19.56. A preview will appear next issue.

Laurence Payne 1919-2009

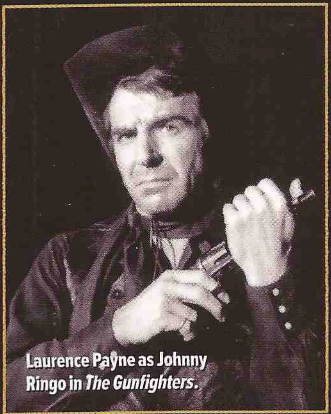
Actor and author Laurence Stanley Payne was born in London on 5 June 1919. Spurred on by a passion for Shakespeare, he left his cockney roots (and accent) behind to join the Old Vic Theatre Company in 1939. At the Old Vic he learned his craft, and the art of stage fencing, later becoming an accomplished fight arranger.

Payne "loathed" making movies, but was proud of his small role in the epic *Ben-Hur* (1959). Less conspicuous achievements in film included fine performances opposite Adrienne Corri in *The Tell-Tale Heart* (1960) and *Vampire Circus* (1972) – two underrated gems of British horror.

Payne was 40 when he launched a parallel career as an author. He ultimately wrote 11 books, including ten detective novels imbued with his dry sense of humour.

Payne's television career was launched in 1954 when director Rex Tucker exploited his fencing skills by casting him as D'Artagnan in a six-part adaptation of *The Three Musketeers*. Payne worked regularly in television thereafter, achieving his greatest success in the title role of *Sexton Blake*, a character he played in 60 episodes from 1967 to 1971. The part of the gentleman detective from the 1920s seemed made for him.

His career was nearly curtailed in 1968 while he was rehearsing an episode of *Sexton Blake v The Organisation*, directed by Peter Moffatt. Payne was practising a swordfight when his opponent, the actor Basil Henson, delivered an accidental blow to his head. Payne spent four weeks at Moorfields Hospital, and lost the sight in his left eye.



Laurence Payne as Johnny Ringo in *The Gunfighters*.

Payne's steady stream of character roles for BBC Television inevitably brought him to *Doctor Who*, and in 1966 Rex Tucker cast him as ruthless Johnny Ringo in *The Gunfighters*. Payne certainly looked the part of the grizzled gunslinger, but he had worked hard to cultivate his received pronunciation and struggled to maintain a convincing American accent. There was, however, room for eccentric casting in this most eccentric of stories and Payne was clearly in on the joke.

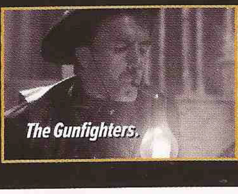
Payne's return to *Doctor Who* in *The Leisure Hive* (1980) was sadly too brief to allow him any scenes with fellow guest star Adrienne Corri, but he lent the new-look programme some old school decorum as the ailing Morix.

He brought the same frail dignity to Dastari, his most successful *Doctor Who* role, in *The Two Doctors* (1985). He was cast as the time-meddling geneticist by director Peter Moffatt and was pleased to also be reunited with Patrick Troughton, with whom he had made live television in the 1950s, and Colin Baker, who had been Laertes to his Claudius in a 1973 stage production of *Hamlet*.

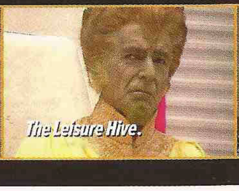
Dastari was Payne's final television performance. There was further work on radio, but in 1989 he retired to Berwickshire with his third wife, Judith Draper. He pursued his hobby of painting, and never lost his passion for Shakespeare in the years of ill health that followed.

Payne appeared slightly bemused by *Doctor Who*, but was happy to recall the adventures of his 50-year career in the company of fans. And for those lucky enough to meet him, it was a pleasure to discover he was just as charming as so many of the characters he brought to life.

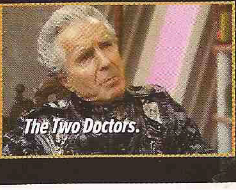
MARCUS HEARN



The Gunfighters.



The Leisure Hive.



The Two Doctors.

New audios for Christmas

It may be the height of summer, but Big Finish is already planning ahead for Christmas, with no less than two festive-themed Specials scheduled for December.

Death in Blackpool is a one-hour story for the Eighth Doctor (Paul McGann) and his companion Lucie Miller (Sheridan Smith), as Lucie returns at last to her home town. The story also stars Helen Lederer (*Absolutely Fabulous*) as Aunty Pat, David Schofield (*Pirates of the Caribbean*) as Billy and Jon Glover (*Red Dwarf: Back to Earth*) as a certain Father Christmas. The story is written by Alan Barnes, and directed by Barnaby Edwards. *Death in Blackpool* kicks off the fourth season of adventures for the Eighth Doctor – although the remaining nine episodes will not follow until later in 2010.

Katy Manning and David Benson return as Iris and Panda, in time for Christmas.

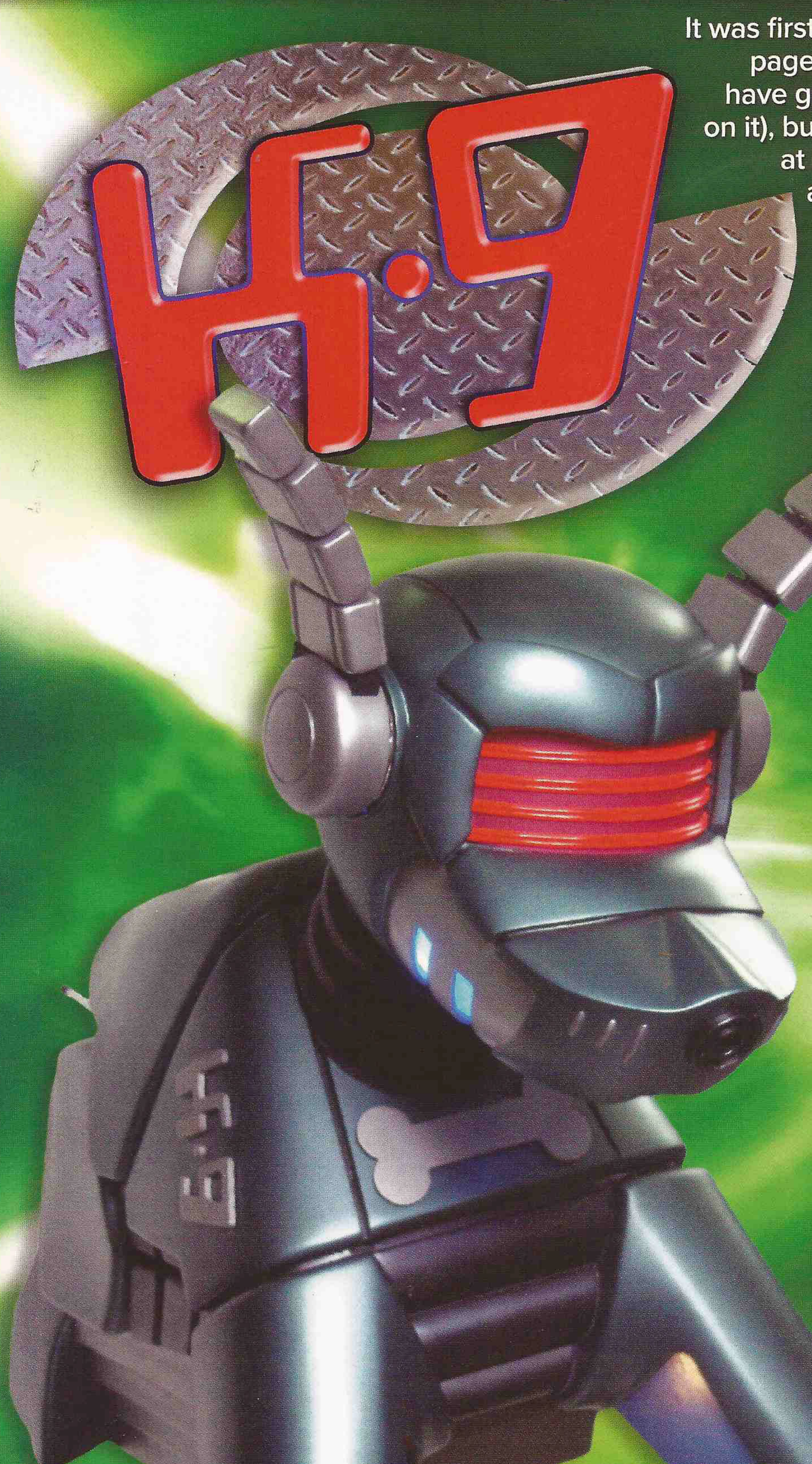
Also breaking out the tinsel (or not) is everybody's favourite transtemporal adventuress, as Katy Manning (one-time Third Doctor companion Jo Grant) returns as Iris Wildthyme in *The Claws of Santa*. Following the cliffhanger ending to Big Finish's successful second series of *Iris Wildthyme* audios, Iris' quest to find her missing best friend Panda (David Benson) leads to a certain magic workshop in the North Pole, where she faces demon toys and a vengeful wife! Joining the cast for this Christmas cracker is Hollywood star Sarah Douglas (*Superman II*), Conrad Westmaas (Eighth Doctor companion C'rizz) and Peter Sowerbutts (*I, Davros*).

New DWAs

2 FREE GIFTS!
SPINNER
MASK
DOCTOR WHO
ADVENTURES

Coming soon in *Doctor Who Adventures*, the weekly magazine for younger fans, is a 'TARDIS Special', featuring a free Davros spinner and Doctor mask in issue 118; a Malcolm mask, a feature on the 'top 10 parties that went wrong' and a look at the Doctor's unlucky tux in issue 119; and a free Time Beetle in issue 120, which is a 'Creepy Crawley Special'. The mag is available from all good newsagents every Thursday, price £2.10.

It was first announced in *Gallifrey Guardian*'s pages over 12 years ago (and you might have given up hope of ever clapping eyes on it), but K9's spin-off series is almost here at long last! Jonathan Blum presents a special report from Down Under...



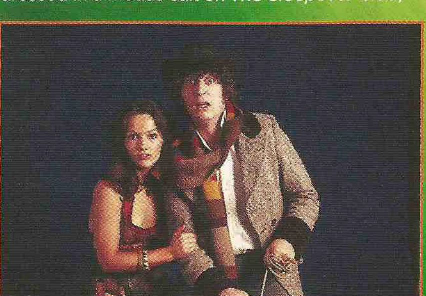
K9 (Mark I)

Affirmative! It's really true! The new spin-off show from *Doctor Who*, created by Bob Baker and Paul Mark Tams, is about to take off! The 26-episode series starring a new version of the Doctor's robot dog has just finished filming in Brisbane, Australia, after shooting between 3 December 2008 and 8 May 2009. *K9* is a co-production between Australia's Network Ten and the Disney-affiliated European cable channel Jetix. The show, which is primarily aimed at 8-12 year-olds, is described by the producers as "a blend of *The X-Files* and *Men in Black*, with a touch of *Ghostbusters*." **DWM** can now reveal the names of the cast members...

19-year-old **Keegan Joyce** plays Starkey, a 14-year-old orphan rebel in a slightly-dystopian future London, whose flight from the police leads him to a mysterious old Victorian mansion. Joyce describes this as his "breakthrough role" on TV – his background is in musical theatre, where he holds the record as the longest-running Oliver in *Oliver!*, as well as playing the lead in the award-winning short film *For Every Year*.

Brisbane native **Philippa Coulthard**, aged 16, plays Jorjie Turner, another 14-year-old who's teamed up with Starkey for the sake of adventure. Her mother, Inspector June Turner (Australian actress **Robyn Moore**, a Best Actress winner in the Queensland New Filmmakers Awards, and recently seen in the horror film *The Horseman*), heads up the Alien Threat section of the Department, a shadowy security/police organisation. "She's a bit of a rebel," Philippa tells **DWM**, when we ask her about Jorjie. "She causes her mum a lot of grief, and she wants to show that she's a capable young female."

Coulthard made her TV début at age 10, dressed in a mouse suit on *The Sleepover Club*,



K9 Mark I as he appeared in *Doctor Who* in the 1970s.

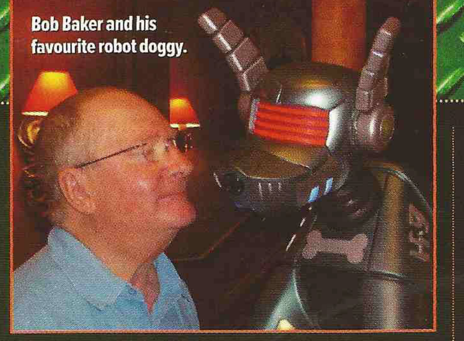
and since then has been working mainly on the stage, including a recent turn as Louisa in *The Sound of Music*.

The mansion belongs to Professor Gryffen, played by Canadian genre-TV veteran **Robert Moloney**, who has had supporting roles everywhere from *Highlander* to *The X-Files* to *Stargate Atlantis* to *The 4400*. Gryffen is experimenting with some unearthed alien technology, a Space-Time Manipulator. He's assisted by the streetwise 15-year-old Darius Pike – played by 20-year-old **Daniel Webber**. Webber's credits include the recent feature film *The Combination* and a leading guest role on the hospital drama *All Saints*. He describes Darius as "slick – he's the wheeler-dealer, he doesn't get too emotionally involved in a situation, a bit more pragmatic than the rest of them... He's always looking out for Jorjie, he's always chasing after her, and picking up on Starkey – kind of showing him the ropes... in his own mind."

> "When the world needs saving, the right person for the job is a DOG... A ROBOT DOG!" K9 trailer caption

Keegan Joyce sums up the team: "Starkey's very down-to-earth and very level-headed," he tells **DWM**. "He's very logical in the way he approaches situations, and when an alien comes into the situation, most of the time Darius gets a little bit freaked out, and Jorjie is raring into action, he calms them both down and comes up with a plan – or he likes to think he comes up with a plan!"

And when something nasty breaks through a time portal, a familiar robot dog is on its trail...



Bob Baker and his favourite robot doggy.

Baker and Tams have confirmed that the K9 who features in this new series is K9 Mark I, who was built by Professor Marius and first seen in 1977's *The Invisible Enemy*. He then travelled with the Fourth Doctor for a while, and was last seen staying on Gallifrey with Leela at the end of 1978's *The Invasion of Time*. (K9 Mark II remained in E-Space with Romana at the end of 1981's *Warriors' Gate*, while Mark III, a present from the Doctor to Sarah Jane Smith, was first seen in 1981 spin-off *K9 and Company*, and reappeared in the 2006 *Doctor Who* episode *School Reunion*. K9 Mark IV has made recent appearances in both *Doctor Who* and *The Sarah Jane Adventures*.)

The *K9* production team has licensed the original BBC design for the dog for his first appearance; during the première episode K9 gets damaged and regenerates himself into a new higher-tech form, capable of flight and other advanced abilities.

The voice artist for K9 has not yet been announced; it's currently unknown whether K9's original voice – actor John Leeson – will return. Instead the job might go to a new actor, perhaps even a big name star, as with Val Kilmer voicing KITT in the recent *Knight Rider* revival. A teaser preview intended to sell the show to overseas broadcasters has been released online at Bob Baker's website (*www.bobbaker.tv*). The voice heard on this clip was K9 operator, and visual effects director, David Napier, who also read the dog's lines live on set during recording.

Bob Baker, who created K9 with Dave Martin in 1977, is co-writing two stories with Paul Mark Tams. Other writers on the series include Jim Noble, Shayne Krause and Shane Alexander, Dave Warner, Deb Parsons, and Tim Pye. Anthony Morris and Graeme Farmer are *K9*'s script editors, with Vicki Madden as script producer.

Richard Stewart and Penny Wall of Stewart & Wall Productions are producing the show in Brisbane, with Simon Barnes of Park Entertainment representing the UK. Jim Howell and Grant Bradley are executive producers, while Tams and Baker are associate producers.

The series is planned to première in Australia at the start of 2010, with UK and US airing details yet to be determined. **DWM** hopes to bring you further details of the production in future issues.

Starkey
Jorjie
Darius
Professor Gryffen

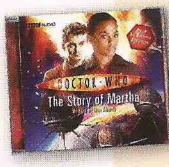
» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

June

THURSDAY 4

Talking Book CD *Doctor Who and the Planet of the Spiders* [read by Elisabeth Sladen] BBC Audio £17.61



Talking Book CD *The Story of Martha* by Dan Abnett [Tenth Doctor and Martha] BBC Audio £9.77

MONDAY 22

DVD *Delta and the Bannermen* 2entertain £19.56

THURSDAY 25

DWM 410 Panini £3.99

Book *The Darksmith Legacy: The Planet of Oblivion* by Justin Richards [Tenth Doctor] Penguin £4.99

MONDAY 29

DVD *Planet of the Dead* 2entertain [Tenth Doctor] £12.71

Blu-Ray *Planet of the Dead* [Tenth Doctor] 2entertain £24.46

ALSO THIS MONTH

CD *The Angel of Scutari* by Paul Sutton [Seventh Doctor, Ace and Hex] £14.99 Big Finish

CD *Companion Chronicles: The Stealers from Saiph* [Romana I] Big Finish £8.99

Book *Short Trips – Recollections* Big Finish £19.99

July

THURSDAY 2

Audio Original CD *The Rising Night* by Scott Handcock [Tenth Doctor] BBC Audio £9.77

Talking Book CD *Doctor Who and the Dalek Invasion of Earth* [Read by William Russell] BBC Audio £17.61

MONDAY 6

DVD *The War Games* [Second Doctor, Jamie and Zoe] 2entertain £19.56

THURSDAY 23

DWM 411 Panini £3.99

THURSDAY 30

Book *The Darksmith Legacy: The Pictures of Emptiness* by Jacqueline Rayner [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

CD *The Company of Friends* by various authors [Eighth Doctor, Benny, Fitz, Izzy, Mary Shelley] Big Finish £14.99

CD *Companion Chronicles: The Drowned World* by Simon Guerrier [Sara Kingdom] Big Finish £8.99

Mag *Doctor Who Adventures* [every Thursday] £2.10

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

BAFTA BLETHER

David Tennant presented Jane Tranter with her award at the BAFTAs. © Rex

The 2009 BAFTA Television Awards at London's Royal Festival Hall on 26 April saw **David Tennant** bestow **Jane Tranter** with a special award, **Anna Maxwell Martin** win her second BAFTA actress gong for *Poppy Shakespeare* (beating **June Brown**) and the **Chris Clough**-produced *Skins* receive the Philips Audience Award. **Russell T Davies**, **Phil Collinson** and **Dervla Kirwan** attended while **Michelle Ryan** presented an award.

SPACED OUT TENNANT

David Tennant, a guest on Stephen Merchant's BBC6 Music show on 19 April, narrates science film *We Are Astronomers* at the following planetariums: Wirral Spaceport, Leicester National Space Centre, Newcastle Centre for Life, Edinburgh Our Dynamic Earth, Greenwich Royal Observatory, Hampshire Intech Science Centre and Armagh Planetarium. The Stephen Poliakoff film, in which David plays Hector, has had its name changed to *Glorious 1939*. He has confirmed talks to film *Hamlet* for the BBC are underway.

ECCLESTON IN ECCLES

Christopher Eccleston is the star of a new 15-minute short film *The Happiness Salesman*, in which his salesman offers a young mother a chance to fulfil long forgotten dreams and ambitions. He recently unveiled a mural made by local college students at Eccles railway station as part of a platform renovation funded by Freccles (Friends of Eccles Station).

BARROWMAN'S DOCTOR

John Barrowman, who made April *GMTV* and *This Morning* appearances, was 'The Doctor' in the 100th episode of BBC One's *My Family* on 7 May and hopes his schedule will allow him to play Albin from late August in *La Cage Aux Folles* at London's Playhouse Theatre ahead of his pantomime stint. The search for a new *Doctor Who* monster began on his Saturday evening show, *Tonight's the Night*, on 9 May.

FAWLTY CRIBBINS

Bernard Cribbins was one of the stars interviewed for G.O.L.D. channel's high-profile documentary on *Fawlty Towers* which débuted on Sunday 12 May.

TWO UP FOR BILLIE

We're very pleased not to be seeing the back of Belle.

Billie Piper, voted *FHM*'s 92nd Sexiest Woman in the World up from 94 in 2008, is filming her third series of *Secret Diary of a Call Girl* for autumn ITV2 broadcast. **David Tennant** revealed on Christian O'Connell's radio show he might have appeared opposite Billie in Series One. "There was a plan to do that in the first year," he said. "The dates didn't work out so I couldn't do it but it involved some reins I believe. I was happy to be trussed up in any way that Billie saw fit!" Alibi has been screening *The Ruby in the Smoke* and *The Shadow of the North* with **Matt Smith** as Jim Taylor opposite Billie's Sally Lockhart, while Matt's 2007 performance as Ian Hanley in *The Street* was repeated by BBC One on 6 May.

NOEL BOOTS AND PANTIES!

Noel Clarke has joined the cast of Ian Dury biopic *Sex & Drugs & Rock & Roll* opposite Andy Serkis and Ray Winstone. Next Doctor **David Morrissey**, whose *Is Anybody There?* is currently on the cinema circuit and who is starring opposite **Sophie Okenedo** in BBC Four drama *Mrs Mandela*, joined Clarke for Roman legion film *Centurion*.

TORCHWOOD TATTLE

Eve Myles, nominated for a Welsh BAFTA for *Belonging*, stars with Trevor Eve in BBC One's 90-minute drama *Framed*, due for Christmas broadcast. Congratulations also to Eve who recently announced that she's expecting her first child. **Gareth David-Lloyd** has been shooting indie short *A Very British Cover-up*. On 1 May David-Lloyd and his band Blue Gillespie supported **James Marsters** at London's Union Chapel.

STATE OF PLAY?

On BBC One's *Breakfast* on 7 April, **Russell T Davies** said he was about to sign a contract for his next project, but would not reveal more yet. In late March he told *ThisisSouthWales.co.uk*, "Writing a play for the West End would be brilliant. It would stretch me and that would be the right reason for doing it."

LOOK WHO'S WALKING

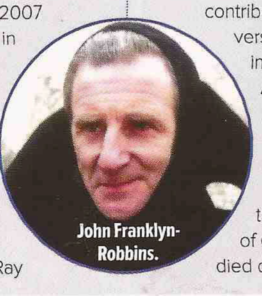
Colin Baker, who recently joined diners in Marco Pierre White's *Hell's Kitchen*, reported via his *Bucks Free Press* column he has been banned from driving for six months. At Christmas he will make your flesh creep again reprising Fleshcreep in *Jack and the Beanstalk*, this time at the Malvern Festival Theatre.

AN INQUISITIVE LOOK?

Lynda Bellingham is currently starring in *Calendar Girls* at London's Noel Coward Theatre. **Sheridan Smith** will be Elle in the London production of *Legally Blonde* from January.

QUICKIES

1972's *The Canterbury Tales* featuring **Tom Baker** as Jenkin was released on DVD on 27 April. **Mark Gatiss** was a guest on Radio 4's *Down the Line: Credit Crunch Special* on 21 April. **Adjoa Andoh** reads *No. 1 Ladies' Detective Agency* audiobook *Tea Time for the Traditionally Built*. **Matthew Graham**'s *Ashes to Ashes* Series Two runs on BBC One until 8 June. **Stephen Gallagher** contributed scripts to the US version of his *Eleventh Hour*, including the season finale. **Andrew Morgan** directed ITV1's *Heartbeat* (3 May).



John Franklyn-Robbins.

OBITUARY

John Franklyn-Robbins, the Time Lord in Part One of *Genesis of the Daleks*, died on 21 March aged 77.

PUBLIC IMAGE

Tom Spilsbury looks at how the *Doctor Who* Easter Special fared in the TV ratings war...

» Planet of the Dead pulls in the viewers at Easter

For the fifth year in a row, a new episode of *Doctor Who* aired in the spring, but this Easter's *Planet of the Dead* was, of course, a one-off Special, rather than the launch of a 13-episode run. Nevertheless, the episode managed to perform even better than those recent series launches, attracting an average of **9.54 million** viewers on Easter Saturday, 11 April.

This figure compares extremely well to the 9.14 million who tuned in for *Partners in Crime* a year ago, and to 2007's *Smith and Jones* (8.71 million) and 2006's *New Earth* (8.61 million). Indeed, since *Doctor Who* returned in 2005 with *Rose* (10.81 million), only four other episodes have rated higher than *Planet of the Dead* – three of which were Christmas Day episodes, while the other was the 2008 finale *Journey's End*.

Planet of the Dead's figure is all the more impressive when you consider that it was the first *Doctor Who* episode to be simultaneously broadcast on the BBC's HD channel. A further 0.2 million saw the Doctor and Lady Christina's jaunt to San Helios in glorious Hi-Def (a new record for the channel), whereas presumably these viewers would otherwise have been glued to BBC One.

"I love you! ... But I love *Britain's Got Talent* slightly more."

INSIDE: NEW LOOK! ★ NEW COLUMNISTS! ★ MORE CHOICES!
Radio Times
EXCLUSIVES
Michael Parkinson on Alan Whicker
Joanna Lumley in Lewis
Paterson Joseph on Nat Ladies
Skellig: on-set photo special
Who? What? Where?
Find out on page 16!
FREE INSIDE
EASTER FOOD SPECIAL
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MORE CHANNELS
TV&Satellite week
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HD
Your best HD listings inside
NEW
Doctor Who
David Tennant and Michelle Ryan take a bus ride to another planet
PLUS
ALL THE LATEST ON LOST ★ 24 ★ FRINGE ★ CSI

Overall *Planet of the Dead* was the fifth most watched programme of the week, behind the previous Monday's *EastEnders* instalment, the two Monday editions of *Coronation Street*, and the first episode of the new series of *Britain's Got Talent*, which aired on ITV1 after *Planet of the Dead* had finished, and attracted the week's highest figures – a massive 11.21 million. As such, *Planet of the Dead* is the sixth consecutive episode to chart inside the week's Top Five programmes – and only the eighth *Doctor Who* episode ever to manage this feat.

Further viewers watched *Planet of the Dead* at other times: 0.91 million watched Easter Sunday's repeat on BBC Three, 1.98 million tuned into BBC One's Easter Monday repeat, and 0.56 million watched the BBC Three screening on Friday 17 April. Another 0.67 million watched on the BBC's iPlayer service, giving the episode a total audience of almost 14 million viewers.

Although a small proportion of the viewers will, inevitably, have been seeing the episode for a second time, this is still an absolutely colossal number for BBC One, that cements *Doctor Who* as one of its most important programmes.

It might be a long wait until November and *The Waters of Mars*, but when *Doctor Who* returns it's possible it may end up being scheduled against ITV1's ratings juggernaut *The X Factor*. But let's not forget that *Doctor Who* is a bit of a ratings juggernaut itself, and with the show's immediate future secure, it might be fun to see what happens if those two giants went head-to-head... DWM

REGENERATIONS 09
SWANSEA
19-20 SEPTEMBER Confirmed guests include
Sir Derek Jacobi, Phil Collinson, Sylvester McCoy, Graeme Harper, Nicholas Courtney, Julian Glover, Isla Blair, Christopher Benjamin, Anneke Wills and many more! Book now, don't miss this one!
Tickets £80 for the weekend, cheques payable to Regenerations at the address below (Paypal also accepted). Check the website for details and full guest lineup.
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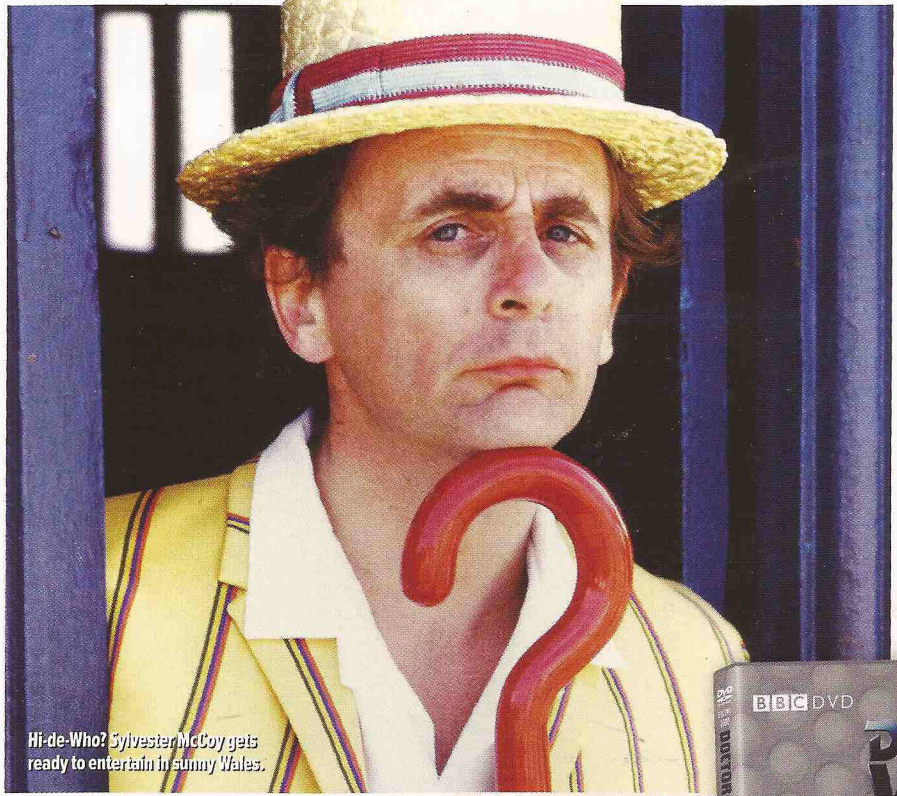
WWW.REGENERATIONSSWANSEA.CO.UK
Guests appear subject to professional commitments

Morning campers! **David Darlington** dons his yellow coat and heads back to the 50s for this month's DVD...


Hi-de-Who? Sylvester McCoy gets ready to entertain in sunny Wales.

DISC INFO

FEATURING The Seventh Doctor (Sylvester McCoy) and Mel (Bonnie Langford)

WRITTEN BY Malcolm Kohll

FIRST BROADCAST
2-16 November 1987

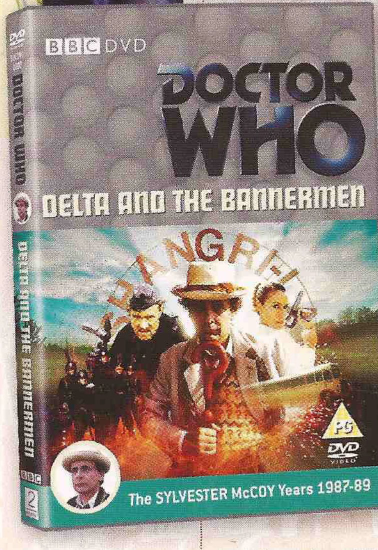
THE STORY As the ten billionth customer at a space toll port, the Doctor and Mel win the Grand Prize – a place on the fabulous 50s coach tour to Disneyland, planet Earth. Unfortunately, they don't quite make it. Knocked off course by a wayward satellite, the coach party arrives instead at Shangri-La – a remote Welsh holiday camp, "where your dreams come true..."

EXTRA FEATURES

- Audio Commentary featuring featuring star Sylvester McCoy, guest star Sara Griffiths, director Chris Clough and script editor Andrew Cartmel
- *But First This*: Children's BBC behind the scenes report on the making of the story, plus unedited interview footage from the same programme
- *Wales Today*: Contemporary location report from the making of the story
- *Stripped For Action*: feature on the Seventh Doctor comic strips
- *Hugh and Us*: interview with guest star Hugh Lloyd about *Delta and the Bannermen* and his long and varied career
- *Clown Court*: extract from *The Noel Edmonds Saturday Roadshow* incorporating out-takes from *Delta and the Bannermen* and other stories
- First edit of Part One (duration 30'28") featuring deleted scenes
- Trails and Continuity Announcements
- Photo Gallery
- Subtitled Production Notes
- *Radio Times* PDF listing
- Coming soon: *The War Games*

Delta and the Bannermen

DVD 2entertain | **CERT** PG | **PRICE** £19.56 | **OUT** 22 June 2009



The first season to star Sylvester McCoy as the Doctor saw something of a change of emphasis in *Doctor Who*. After several years of scripts that were heavy with continuity references and returning characters, *Paradise Towers* was the first tale for years to make no references to former Doctors or companions, or to feature any returning monsters or villains. The following story, *Delta and the Bannermen*, continued these forthright forward strides, presenting viewers with a light-hearted adventure that featured shape-changing time travellers, a Welsh holiday camp, a guest appearance by Ken Dodd and good old 1950s rock and roll. Love it or hate it, new *Doctor Who*, 1987-style, strove valiantly to stand or fall entirely on its own merits.

The long-awaited release of *Delta and the Bannermen* marks the first presentation of a story from the show's 24th season on DVD. Although the disc doesn't include a new 'making-of' documentary, the commentary featuring Sylvester McCoy, guest star Sara Griffiths, director Chris Clough and script editor Andrew Cartmel offers plenty of insights into the production of this three-part adventure.

The disc is also blessed with a welcome collection of archive clips, which include brief bloopers from *Delta*, and also from *The Awakening* and *Silver Nemesis*. The outtakes featured in a 'trial' of the Seventh Doctor in Noel Edmonds' *Clown Court*, part of his popular *Saturday Roadshow* programme from the late 1980s.

There's also plenty of contemporaneous documentary footage. By this stage in its history, the production of *Doctor Who* was already being fairly well documented – albeit perhaps not quite to *Doctor Who Confidential* levels. *Delta and the Bannermen* saw the production team leave London studios behind to shoot on location in Wales – a rarity for the show at the time, though, of course, it's become *Doctor Who*'s home in recent years. As such it was *Doctor Who*'s first all-location production in over a decade. The CBBC and BBC Wales 'featurettes' on this disc give an interesting glimpse of what life was like behind the scenes on a production of *Doctor Who* 1980s-style and of the show's public profile at the time.

> "The 30-minute edit of Part One includes footage that has never been seen... until now!"

There's specially commissioned new material on the set, too. The Seventh Doctor's instalment of the ongoing *Stripped For Action* comic strip documentary covers the years 1987-1996 – an era of great upheaval, experimentation and change for the comic strip – and features contributions from former **DWM** editors and strip writers, including Gary Russell, John Freeman, Alan Barnes, Andrew Cartmel, Paul Cornell and Scott Gray.

Hugh and Us, meanwhile, is directly concerned with *Delta and the Bannermen* itself. This piece takes the form of an informative chat with *Delta* guest star Hugh Lloyd, recorded shortly before his death in 2008. Hugh played beekeeper Goronwy in the second and third episodes, a performance which was only one tiny part of a long and varied career on stage, in films and on television.

Possibly most exciting of all the extras on this DVD is the inclusion of an early 30-minute edit of *Delta*'s first episode. Entire scenes of *Doctor Who* that have never been seen – until now! This precious archive material is presented in its original state, without music or sound effects, which gives an entirely different feel to Part One. It's a fascinating exercise in showing what might have been. Among other things, we get to see and hear the Seventh Doctor and Mel, in the TARDIS control room, having an amusing conversation about the adventure upon which they are about to embark – a rare and welcome glimpse of the warm friendship shared between these two characters... DWM

LEE SULLIVAN
Comics Artist

An earlier, longer edit of Part One.

AUDIO PREVIEW

The Seventh Doctor, Ace and Hex meet Florence Nightingale! **Dan Berry** finds out more...

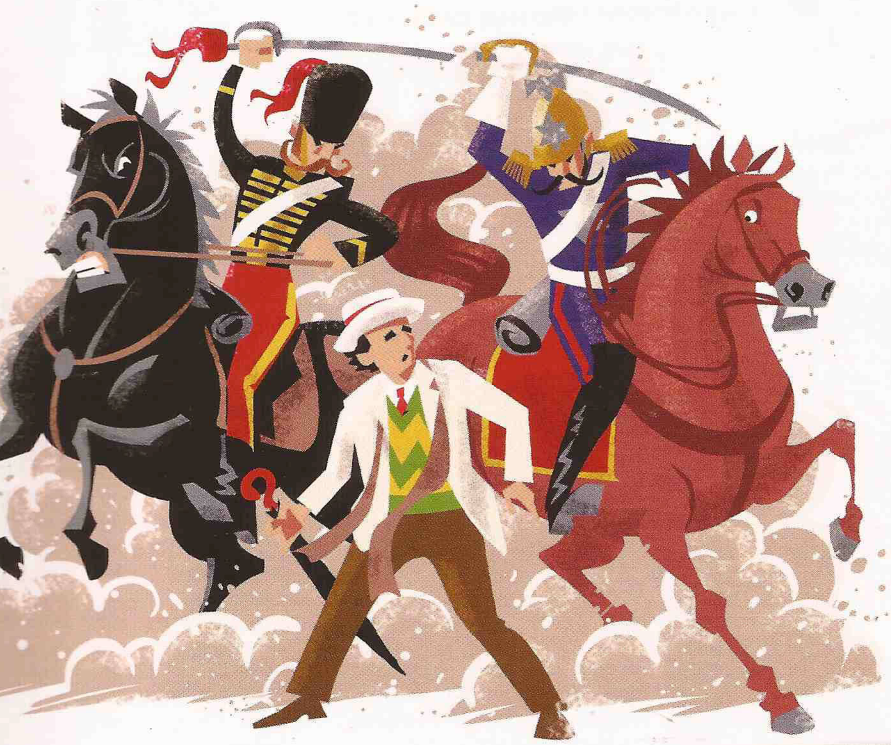


Illustration ROB DAVIS

IN A NUTSHELL...

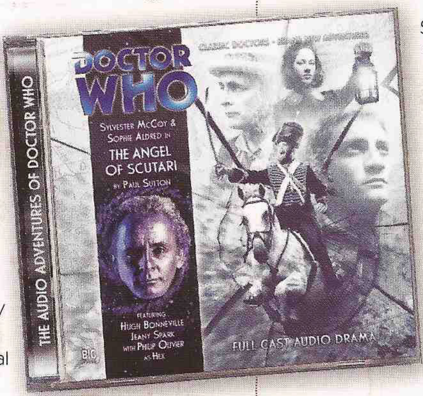
THE TARDIS ARRIVES AT THE SCENE OF ONE OF HISTORY'S GREATEST military disasters – the Crimean War. Separated from his friends in time and space, Thomas Hector Schofield must deal with the horrors of life in Scutari – a Crimean field hospital – where he encounters the legendary Lady with the Lamp, Florence Nightingale. But has the Doctor been here before...?

THE ANGEL OF SCUTARI is available to download for £12.99 and on Double CD for £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: sales@bigfinish.com

BIG FINISH

The Angel of Scutari

WRITTEN BY Paul Sutton | **STARRING** Sylvester McCoy, Sophie Aldred, Philip Olivier, Hugh Bonneville, Jeany Spark | **AUDIO DRAMA** Big Finish **PRICE** £14.99 | **OUT** May 2009 | **AVAILABLE** www.bigfinish.com



Arriving in the middle of the Crimean War after whizzing through time and space is one thing – discovering that you've already been there is quite another. That's what happens to the Seventh Doctor and his chums in *The Angel of Scutari*, as director Ken Bentley reveals.

"The lovely thing about this story is that it's one of those rare opportunities in *Doctor Who* where the story itself plays with time," explains Ken. "Normally, the Doctor turns up in an unusual time and place, and the story follows through chronologically. This time, the Doctor turns up, and the first thing he discovers is that he's already been here, and has to go back in time a little bit further in order to ensure the continuity of the timeline. [Writer] Paul Sutton has really grabbed time by the ears, and done something interesting with it."

The structure of the story caused some logistical problems during recording. "We never record in order anyway," Ken explains, exhausted after two busy days in the studio. "If you've got to take a story that's out of sequence, and record it out of sequence, you can just end up not really knowing where you are! You have to work hard to keep on top of where everyone is in the story, so you can absolutely pin the scenes down, and make all the actors feel comfortable. It's not an enormous challenge, but it is a little bit trickier."

Actor Hugh Bonneville, who leads the story's supporting cast, is especially impressed by the non-linear narrative. "The thing I love about this script is the fact that it does make the audience pay attention," he says. "I think the structure makes it a darn good listen – it's a good three-course Sunday roast of a story! It doesn't spoon-feed the audience, and I think this is true of the whole new era of *Doctor Who* – it doesn't talk down to its audience, it challenges them to think, both intellectually and, in this case, in terms of a true historical event, which it brings into a fresh perspective."

"Florence is not written as a sympathetic character," considers Jeany Spark, who plays plays the Lady with the Lamp herself, Florence Nightingale. "She's a pioneer, who stands alone. She's a bit prim, and a bit godly, and not particularly allowing herself to be touched by anyone who's around her. She sees herself as God's worker, and she really doesn't care what other people think. I think she's a really sort of strong, stand-alone woman, and was as unusual in her time as she would be today."

For Jeany, portraying a real-life historical figure meant a little extra preparation was required. "Without wanting to sound too nerdy about it," she says, sounding nerdy nonetheless, "if you're playing someone who's actually been alive, you have an obligation to sort of find out stuff about her life. What sort of family she was born into, what sort of class she was, significant events that happened in her life, what her attitudes to men were, and whether she had a love life... And she's actually a much more interesting person than I thought she would be."

Florence Nightingale is just one face from the past to crop up in *The Angel of Scutari*, alongside Leo Tolstoy, William Russell (no, not that one!) and Tsar Nicholas I. In fact, the majority of this story's characters are real people. "It's important to remember that we're telling stories that are fiction, not fact," responds Ken, discussing the way in which he tackles this. "Although we're dealing with real events, and we're dealing with characters that did live, it's a fictional environment, and we therefore have a bit of artistic license. We made various choices on this production, allowing ourselves a bit of flexibility..."

"I've learned a lot!" reveals Sophie Aldred, who plays Ace. "I didn't know anything about the Crimean War at all before. I love that actually it uses the real dispatches – the very words – of William Russell because it brings it alive, and plunges you right back into the period. It makes you realise how war was fought in those days."

"It's not often that Ace is separated and on her own for a whole story – but that's what happens in this adventure. She falls in with Leo Tolstoy, and has a bit of a flirtation with him, which is quite fun!"

Jeany Spark has the last word, smiling as she succinctly sums-up *Scutari*: "It explores a lot of different alleyways, like love, and a relationship to God, and loyalties, and what it means to be in war. It's actually quite complex, but I think it's a really brilliant historical war drama." DWM

Sylvester and the cast shine a light for the *Angel of Scutari*.

> "This is one of those rare occasions in *Doctor Who* where the story plays with time..."

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DOCTOR WHO
WIN!
FOR WHO THE BELL TOLLS...
PLUS!

Sorvin was pretty hacked off that his ice cream had been scoffed right out of his hand by the Swarm.

»Letter of the Month...

Did anyone else notice the Tritovores in *Planet of the Dead* talked like that lovable 60s TV star, Skippy the bush kangaroo? "Chirrup, chirp-chp!" – "You mean there's been a crash Skippy?" "Chp chp!" – "It's a bus stuck in the desert?" "Chirp chirrup!" – "We'll send help!"

Also, UNIT scientist Dr Malcolm Taylor and the late Dr Owen Harper from *Torchwood* must surely be related – the similarity between the two is amazing.

NICOLA JOHNSON FACEBOOK

"Chp chirrup chp!" "What's that, Sorvin? Nicola's letter wins her a copy of *Planet of the Dead* on DVD, out on 29 June from 2entertain, price £12.71?" "Chirrup chp!" "Thanks Sorvin, you're a pal!"

"*Planet of the Dead* had a great plot and fantastic monsters..."

Chirrup-chirp-chp! Which, as we all know, means: "Hello chums! Let's kick off with your letters on the *Planet of the Dead*"...

■ DEAD SPECIAL?

What a delight *Planet of the Dead* was to watch. It had everything – a good plot, a great companion and fantastic monsters. I loved the idea of it being set both on Earth as well as on another planet. Lee Evans was terrific as Malcolm – I hope he gets his own spin-off series. I opened my mouth in shock when Carmen said to the Doctor, "It is returning" and "He will knock four times."

BRAD PRESTON (14) CREWE

I just watched the Easter Special in a crowded tent in the middle of Afghanistan with about 30 squaddies! Impressive ability to pull an audience even out here – especially as there was football on! By the way, after six weeks here I can now watch *The Caves of Androzani* with much more empathy!

TONY GREEN FACEBOOK

Planet of the Dead was terrible. A good idea for a story, but the execution wasn't very discerning. There was no need for the Easter egg, the sentimentality on the bus was sickly, and the tension that the Tritovores could have generated never really happened. The comedy was on a par with Ronnie Corbett appearing as a Slitheen on *Comic Relief*. I'm going to pretend it didn't happen – and look forward to better things from *The Waters of Mars*.

ROBERT GREEN FACEBOOK

I've just watched the latest *Doctor Who Confidential*, in which they showed the painstaking detail that went into getting two buses to look identical. Pity that after all this effort the buses ended up with different registration numbers! This was made worse by the fact that, in the episode, the police called out what the registration number *should* be!

DAM KELLEHER BRENTWOOD

I thoroughly enjoyed this episode. The inclusion of UNIT and Captain Magambo was an added delight, although I have to wonder at the Doctor's decision to try to get Nathan and Barclay into UNIT. As someone who has publically stated that he hates guns, the fact that he is now advocating teaching these young men to kill strikes a slightly discordant note. That aside, this episode had excitement, adventure, suspense and the foreshadowing of the Doctor's regeneration. And I can only hope that the 'four knocks' refers to the Master...

KATHRYN GLOVER ABERYSTWYTH

After reading in **DWM** how the script for *Planet of the Dead* originally had Lady Christina being left in poverty by inheritance tax, I have a request. Can somebody please give Gareth Roberts the *Daily Mail* column he so obviously craves? The man needs somewhere to vent this stuff, instead of shoehorning it into his *Doctor Who* scripts. It was bad enough having the Doctor looking at Nathan and Barclay and thinking, "I'll get those lads in the army – that'll make men of them!" The character isn't exactly famed for his love of the military ethic...

JULIAN HAZELDINE LONDON

As a fan for over 30 years, usually I adore *Doctor Who* and the work that Russell T Davies has put in to make the show such a success... but *Planet of the Dead* was terrible. I know the Audience Appreciation figures were high, but this was a not a view shared by my friends and family.

STEVE SMITHSON LONDON

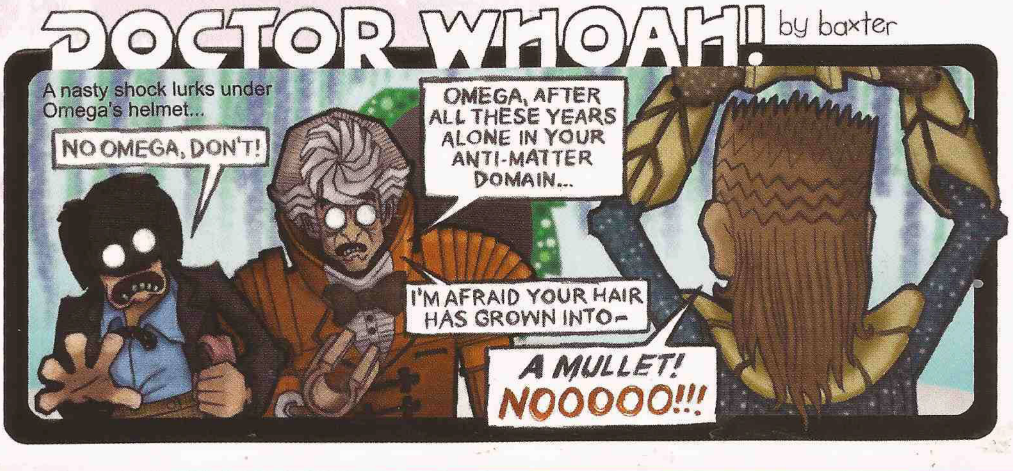
I've just watched *Planet of the Dead* for the seventeenth time. Absolutely gorgeous! Stunning. Awesome. Beautiful. Scary. And the bus wasn't bad either! Anyone still finding Dubai sand in their socks/pockets/camera cases? Not to worry, you can wash it out in *The Waters of Mars*!

ZULEIKA FIROUSI EMAIL

While we wait for *The Waters of Mars*, the Doctor's adventures continue in the latest DWM comic strip, *The Age of Ice*...

■ ICE HOT!

Once again, the writers of the **DWM** comic strip have hit the game out of the ballpark – with the arrival of Majenta, the strip has had the chance to grow in a way that it hasn't since the departure of the Eighth Doctor and Destrii. The ongoing


DOCTOR WHOAH! by baxter
A nasty shock lurks under Omega's helmet...
NO OMEGA, DON'T!
OMEGA, AFTER ALL THESE YEARS ALONE IN YOUR ANTI-MATTER DOMAIN...
I'M AFRAID YOUR HAIR HAS GROWN INTO–
A MULLET! NOOOOO!!!

AND YOU TEXTED US TO SAY...

CAITLIN MAGGS: 'Is David Tennant going to snog every companion until his finale? If so, where are the auditions held?!' • **RICHIE JH**: 'Nice 2 see Colin Baker on *Hell's Kitchen* – he likes his food!' • **NICK MELLISH**: 'Eccentric lady flies off into the sunset on board a flying bus for crazy adventures... hmm. Did Paul Margs write *Planet of the Dead*?' • **ANON**: 'Kudos for the Chris Bidmead interview. Now, how about signing him up for the Time Team?' • **ANON**: 'Knock four times? C'mon, *too* obvious!' • **BRIAN** 'Beth, please call me. xxx' **If you want to text us on anything *Doctor Who*-related, text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.**

mystery about Majenta's past and the concepts behind the episodes themselves are fantastic – on a par with anything that Big Finish and the BBC have produced and, in many instances, rising above it. If she survives *The Age of Ice*, please bring Captain Braxton back – she's got the makings of a fine recurring character and, a possible future **DWM** companion if you forge ahead with original companions when the Eleventh Doctor débuts!

PAUL ROBINSON FACEBOOK

Braxton – companion material?

***A Cold Day in Hell!*, a Graphic Novel collecting the Seventh Doctor strips from the pages of DWM has just been published. We were delighted to hear from strip's then-editor, Richard Starkings...**

BACK FROM HELL!

I just got my copy of the *A Cold Day in Hell!* Graphic Novel and wanted to let you know how thrilling it was to see all those old strips back in print in such a classy-looking volume. Has it really been 21 years?! Anyway, well done to one and all! I must say, of all the people I hired at Marvel UK over the years, Peri Godbold was perhaps my shrewdest recruit – she is a veritable design wizard!

On reading over my introduction, to the Graphic Novel, it occurs to me that it might seem to the casual reader that I fired artist John Ridgway, rather than that he had chosen to leave the strip of his own accord. I'd like to make it clear that this was not the case. John handed in his notice due to the untenability of his workload. He was working on the monthly *Hellblazer* comic for Vertigo at the time and even with Tim Perkins helping him out on inks on *Doctor Who*, he decided that something had to give, and that something was the *Doctor Who* strip. I'd like to take this opportunity now to apologise to John for implying that he was fired. I always loved John Ridgway's run on the strip, and was very happy to be able to invite him back a few months later for *Echoes of the Mogor!* when he was no longer working on *Hellblazer*. I'd also like to report that I am working on a *Doctor Who* comic strip once again, only on this side of the Atlantic -- scripting a story entitled *Cold-Blooded War* plotted by former **DWM** editor Gary Russell and illustrated by *Time Team* artist, Adrian Salmon. Funnily enough, it has the Ice Warriors in it. It's like I never left...

RICHARD 'ZED' STARKINGS
LOS ANGELES

Thanks Richard. And Peri waves hello! And now for another blast from the past... yes, you're *still* writing in about Bidmead!

BIDMEAD BANTER

I have just read the interview in **DWM** 407 with Christopher Hamilton Bidmead. Although I respect they are his own opinions, I don't think he was always as fair as he could have been. Bidmead just kept criticising some of the series' best creations, such as K9. What was wrong with him? Although I love Tom Baker's portrayal of the Doctor, in my mind he is not too different to what David Tennant is doing now. His views on David Tennant's portrayal weren't fair. Worst of all, I was slightly hurt for our beloved show when he said the comeback shouldn't be called *Doctor Who*. I hope he was just joking, because as so many people keep reminding us, *Doctor Who* has reached a safe and secure future and this is solely down to the show's cast and crew. With a little help from us fans!

GREGG (13) EMAIL

I really enjoyed the Christopher Bidmead interview – what a smart guy! It was very entertaining and I imagine it will have created quite a stir. Whilst I do enjoy quite a bit of twenty-first-century *Doctor Who*, I do agree with much of what Bidmead said, and Season 18 remains one of my favourites.

At the risk of being burned at the stake as a heretic this was a nice reminder of when *Doctor Who* used to be aimed at the intelligent. "Lots of planets have a North!" is still a funny line though, whether it makes sense or not.

NICK BROWN EMAIL

Something else that doesn't *always* make sense is Neil Harris in his *YANA* column...

LISTEN UP, NEIL!

Crickey, it's the Time Lords!

I just wanted to write to say how much I enjoyed the *Thank Who for the Music* article in **DWM** 408. As somebody whose music collection consisted of the BBC *Doctor Who Sound Effects* record, *The Music I* and *II*, the 'hologram' sleeve single of the Dominic Glynn theme tune and the *25th Anniversary Album* – while the rest of my class were listening to Duran Duran and A-Ha etc – I could relate to this very much!

An amusing and entertaining read – as this wonderful column always is – if not just for the Ergon picture! Encore!

ALEX STORER SHEFFIELD

Neil Harris is dead right – we *Doctor Who* fans have a strange taste in music. Everyone I know, myself included, is a hardcore heavy-metaller! The electronic scores of DragonForce probably wouldn't go amiss in an episode of *Doctor Who*...

EDWARD WATLING EMAIL

Modern *Doctor Who* music has become such a favourite of mine that as I read the *YANA* article, I was at that very moment listening to the soundtack album of Series Four. Murray Gold is by far the best composer of the bunch to me, but the best music in *Doctor Who* will always be the opening theme. Spine-tinglingly brilliant!

HELEN WADE BRISTOL

Thanks to Neil Harris in **DWM** 408's *YANA* for reigniting memories of 25-ish years ago, when I too had *Doctor Who: The Music II* on a permanent loop on my tape player. I also had *Doctor in Distress* and played the B-Side instrumental rather more than the ear-shredding vocal...

CISCO EMAIL

And talking of things hazardous to health...

GARY SAVES LIVES!

In **DWM** 408, I was a little baffled by Gary Russell and his *Production Notes* about 'assuming the starfish' if you fall down the stairs. That was until (less than 12 hours later) I fell down the stairs and assumed the starfish position myself. If I'd curled up into a ball I may have died. So I can safely say that **DWM** is a magazine that's both interesting *and* highly useful for public safety.

DAVID BAGLEY NOTTINGHAM

All part of the service, David. And finally:

CHANGE, MY DEARS!

Just imagine how bizarre it was when, back in 1966, William Hartnell suddenly turned into Patrick Troughton? Or the Doctor referred to himself as being 400 years old? Or the discovery that the Doctor was from a race called the Time Lords? Or that he had two hearts? Throughout the history of *Doctor Who*, it has contradicted itself as it has gone along. I don't understand why some fans are so desperate for things to stick within limits that were imposed only through storytelling necessity then a thoroughly thought-out masterplan.

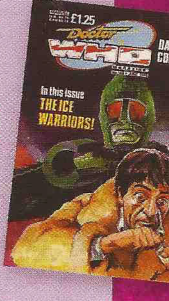
DAVID PUCKRIDGE LONDON

More on the thorny topic of regeneration on page 16. That's it for this time – keep 'em coming!

ON THIS MONTH

20 YEARS AGO

Peter Ware fishes out his copy of **DWM 149**, from May 1989...



» Titular news!

With Jon Pertwee starring in the stage play *The Ultimate Adventure*, and Sylvester McCoy's third series as the Doctor on the horizon, the future looked bright: 'Story 7M fluctuates between the title *The Wolves of Fenric* or *The Curse of Fenric*... Story 7N has now been re-titled from *Storm of Avallion* to the striking *Battlefield*. Story 7P now has the working title of *Survival* [it was formerly known as *Cat Flap*]. Both *Survival* and the still provisionally titled fourth story, *The Bestiary*, are set in Perivale, London.' Eventually, *The Bestiary*'s title would also change, to *Ghost Light*.

» No stopping us!

INTO THE VORTEX

DWM editor John Freeman was upbeat in his editorial: 'The new season of *Doctor Who*, its twenty-sixth, is now being recorded, with much of it being shot on location... The new monsters look a pretty nasty bunch – but we're not going to spoil your viewing by giving them away too soon. And with the return of the Brigadier and the Master, *Doctor Who* continues to go from strength to strength. There's no stopping the fellow is there?' Perhaps – but worrying rumours had begun to circulate elsewhere...

» It's the end?

Gallifrey Guardian was keen to quosh these disturbing stories: 'There has been a spate of unfounded rumours regarding the future of the show. Certain 'fanzines' reported in March that the Doctor again faced a cancellation threat, following leaked reports of a meeting between BBC1 Controller Jonathan Powell and BBC Enterprises. **DWM**'s own enquiries indicate that these reports are without foundation...' As it turned out, the rumours *were* true. After Season 26, it would be 16 years until the next full series of *Doctor Who* was broadcast. Still, there were always old episodes to watch on video... weren't there?

» It'll never happen!

THE ARK IN SPACE
Doctor Who
Starring Tom Baker

In an article on video piracy, **DWM** was in an unusually pessimistic mood, as Brian Robb wrote: 'Unlike Target Books, who are well on their way to completing the story collection, it is highly unlikely that BBC Video will ever issue a full set of *Doctor Who* stories, despite the encouraging increase in titles now on the market. Selected episodes could turn up on television, perhaps as part of some future retrospective or special celebration as has happened in the past... the growth of satellite and cable channels may provide new outlets for showings of old stories...' Eventually, all existing episodes *were* released on video – but it took until 2003 to get there! In 2009, we're waiting patiently for a complete set of *Doctor Who* episodes on DVD. Although, with new episodes being made all the time, we may be in for an even *longer* wait...!

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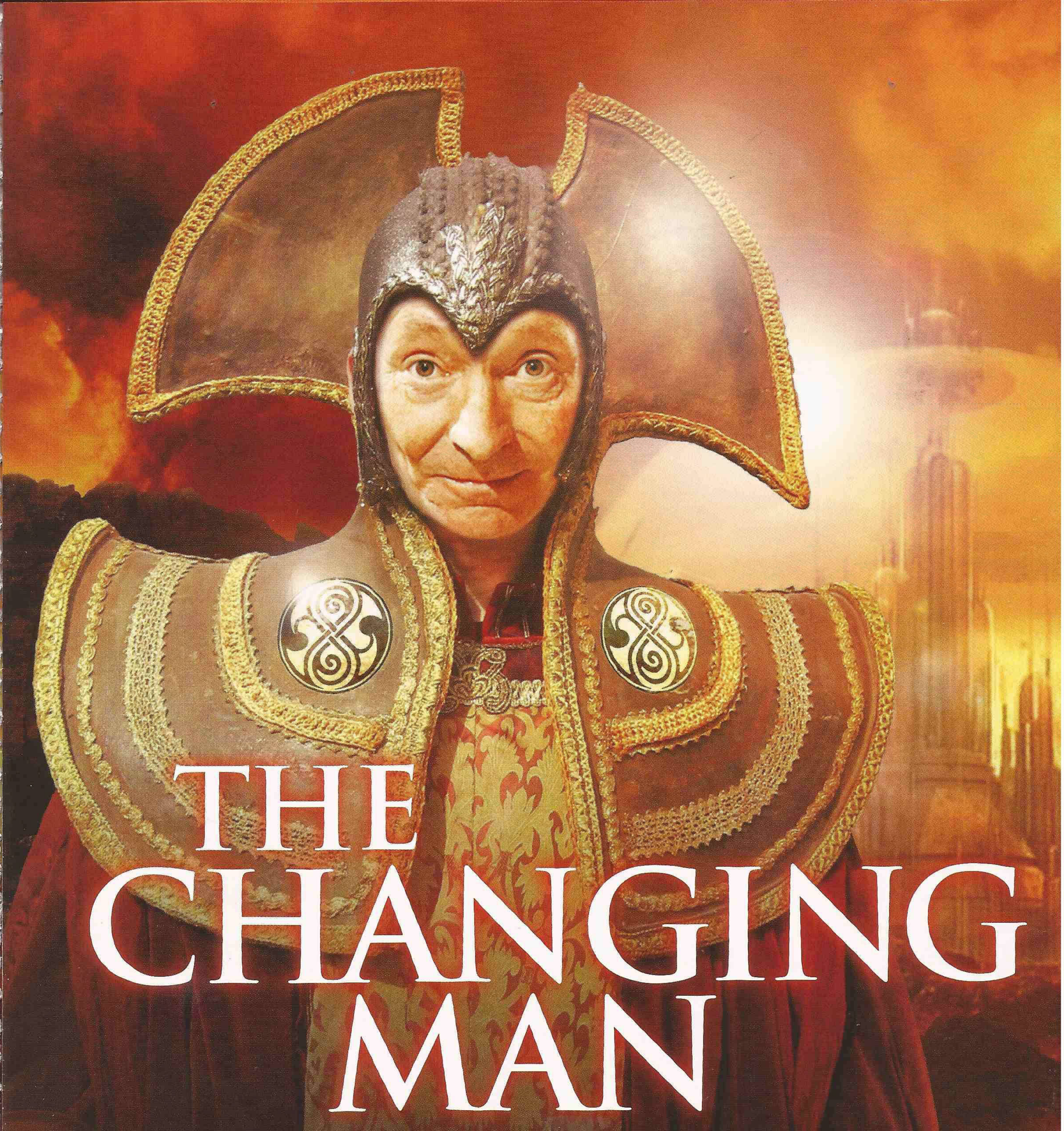


THE CHANGING MAN

Time Lords have this special trick: *"There's this process... this thing that happens, if I'm about to die..."* according to the Doctor in *42*. But what exactly *is* this process, and how does it work? Jonathan Morris investigates this most special of Time Lord powers...

Ask someone who doesn't watch *Doctor Who* what they know about *Doctor Who* and you'll tend to get the same familiar list. He's a Time Lord, he travels through time and space in a police box that's bigger on the inside called a TARDIS, he fights Daleks and Cybermen, he has attractive female assistants and a robot dog called K9... and he has the ability to change his appearance.

It's one of the fundamentals of the programme. Whenever there's a newspaper or magazine article about the series, you can guarantee it will bring up the fact that eleven actors have played the Doctor over the years, and here's a list of their names, in order. It may even go on to mention that Time Lords can only 'regenerate' 12 times; that their 13th life, or 'incarnation', will be their last.

It seems to be one of those things that everyone knows; but exactly what do we know about regeneration? All sorts of myths and assumptions have built up around the process as fans have tried to make sense of the various rules the series has stated, often relying upon episode guides and other secondary sources for their information. But if you go back to the actual stories, to what we're told and shown on screen, you'll find that the truth is often not quite as simple as it may appear. Do we know how regenerations happen – and why? What really are the rules governing the process – and can they be broken? Do we even know what the terms 'regeneration' and 'incarnation' *mean*?

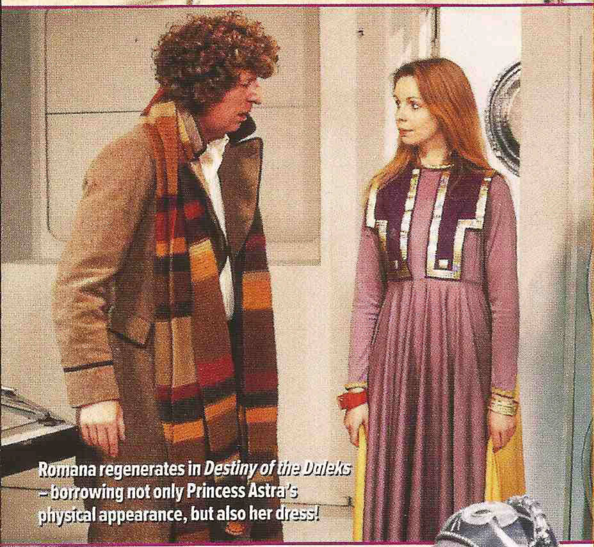
Of course, the real reason for the Doctor changing his appearance is to do with behind-the-scenes logistics; either the actor playing the part wanted to go or somebody else wanted them to. It was producer Innes Lloyd who came up with the idea, an approach unprecedented in television at the time as it meant that not only could they keep the show running even if the lead actor was no longer available, but they could use it as an opportunity to tweak the show's format whilst at the same time maintaining the integrity of its fictional universe – avoiding the usual credibility-stretching methods of replacing an actor (either by getting a new actor to play the part without explanation *a la EastEnders*' Sam Mitchell, by getting a new actor to play an uncannily similar replacement *a la* the two Robin of Sherwoods, or by introducing a plot-line involving reconstructive surgery). Compare this to the James Bond movies, where a hundred pub debates have revolved around whether or not they're supposed to be the *same* James Bond or whether it's merely a codename.

(I should also make clear that in this article I'll only be referring to concepts established in the TV series. The spin-off media, the novels in particular, have come up with all sorts of intriguing notions but if I were to include them this article would be ten times longer and twenty times more confusing.)

To begin with, what is a 'regeneration'? We know from *The Twin Dilemma* that it involves every single cell of the body being "displaced, changed, renewed and rearranged." This results in a change in appearance – although whether this is compulsory, we don't know; at the conclusion of *The Doctor's Daughter* Jenny appears to undergo a regeneration which doesn't alter her appearance. The change is, however, irreversible. It requires 'regenerative energy', a sort of wispy yellow vapour produced from within Time Lords, which can be used as a source of power (as sought by the 'pilot fish' of *The Christmas Invasion*).

The change of appearance isn't restricted to facial attributes. It affects height, build, even the ring-size of the fingers and the length of the fingernails (see *The Power of the Daleks*). On each occasion the subject has acquired new teeth ("That's weird!") and a new hair colour and style – even new sideburns. Oddly, there doesn't seem to be any waste material – we never see clumps of leftover hair or spare teeth on the TARDIS floor – suggesting that any surplus is dissipated which might account for the accompanying burst of light.

The fact that the process results in a mature adult with pre-grown hair, teeth *etc* suggests that the resulting body might not be a spontaneous creation but might be drawn from some sort of template, or even be based upon someone with whom the subject has recently encountered. After all, Romana chooses to adopt the body of Princess Astra in *Destiny of the Daleks*. We also see the Doctor being presented with a choice of prepared physiognomies in *The War Games*. This might even explain why the Sixth Doctor resembles Commander Maxil from *Arc of Infinity* ►



Romana regenerates in *Destiny of the Daleks* – borrowing not only Princess Astra's physical appearance, but also her dress!

The newly regenerated Sixth Doctor takes a first proper look at himself in *The Twin Dilemma*.

Time Lords don't have to keep the same skin colour – as Romana proved...

– could 'the Colin Baker look' be the Time Lord equivalent of an off-the-peg suit?

A regeneration also results in an alteration in speech patterns; for instance, the Ninth Doctor having a Northern accent. Indeed, with each regeneration he's moved further away from the upper-class received-pronunciation of the First Doctor. This doesn't seem to be the case for Time Lords who remain on Gallifrey; could it be a side-effect of the Doctor spending so much time on Earth? We know that Time Lords are prone to picking up local accents – Drax of *The Armageddon Factor* developed a London brogue after doing time in Brixton. Maybe the Tenth Doctor's own 'mockney' is due to his previous incarnation's visits to the Powell Estate? Maybe he picked up his accent from Jackie Tyler?

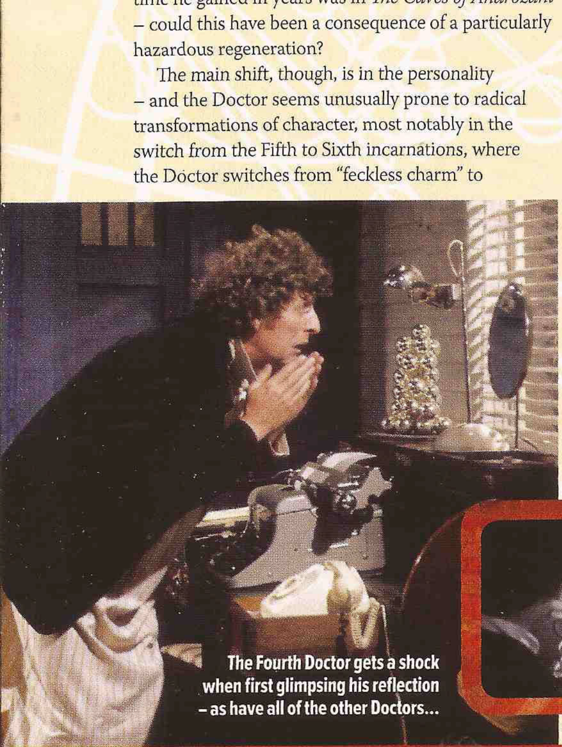
Another difference is in the apparent age of the subject, though there isn't any hard-and-fast rule to how it works. Using the ages of the actors as a guide, most of the Doctor's regenerations have either left him about the same age as before or 15 years younger (though the gaps have been getting smaller). The only time he gained in years was in *The Caves of Androzani* – could this have been a consequence of a particularly hazardous regeneration?

The main shift, though, is in the personality – and the Doctor seems unusually prone to radical transformations of character, most notably in the switch from the Fifth to Sixth incarnations, where the Doctor switches from "feckless charm" to "Unstable, unstable, unstable!" By contrast, Romana's regeneration seemed to make her merely more playful, whilst each new Master has been ever-more camp and unhinged than his predecessor. But the most radical change we've witnessed was that of Borusa, who graduated through a series of pompous windbags before turning into a megalomaniac. The process of regeneration has numerous physical and psychological side-effects; euphoria, paranoia, manic depression, self-pity, arrogance, violence, black-outs... and that's just the first episode of *The Twin Dilemma*. Again, the effects may be more severe due to the traumatic nature of that particular regeneration, although many symptoms are common to other regenerations; an initial period of lucidity followed by a period alternating between fatigue and hyperactivity. The reason for this would seem to be that regeneration of the brain is a more complex and protracted process than of the body; in *The Christmas Invasion* the Doctor's synapses still have yet to heal after 15 hours, during which time he complains of a "neural implosion." During this initial period, the Doctor may also find his muscles to be a 'bit tight' (in *The Power of the Daleks*), inexplicably weak (such as his dorsal tubercle, in the 2005 *Children in Need* Special) or even abnormally vigorous (karate-chopping a brick in *Robot*, smashing a morgue door in the TV Movie). This may explain why he seems to exhibit a penchant for broad physical comedy.

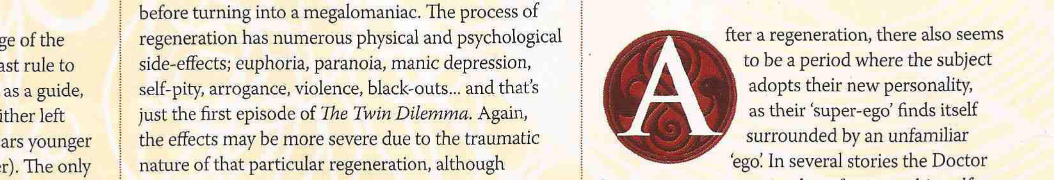
After a regeneration, there also seems to be a period where the subject adopts their new personality, as their 'super-ego' finds itself surrounded by an unfamiliar 'ego'. In several stories the Doctor begins a new incarnation by referring to himself – or his previous self – in the third person, unaware of his own identity. He may have the mannerisms of previous incarnations, repeat dialogue from previous adventures (*Robot*) or even, rather tiresomely, mix-up proverbs and the names of his companions.

It's as if the Doctor is searching for his 'new self', and in each regeneration story, the same two significant moments of that journey have been played out. Firstly, the moment where the Doctor first sees

THE PROCESS OF REGENERATION HAS NUMEROUS SIDE-EFFECTS: EUPHORIA, PARANOIA, SELF-PITY, VIOLENCE, BLACK-OUTS...



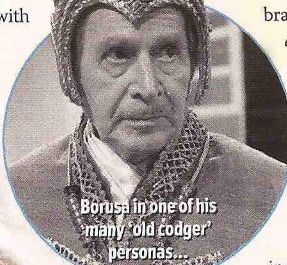
The Fourth Doctor gets a shock when first glimpsing his reflection – as have all of the other Doctors...



The Doctor sits up after his very first regeneration in *The Power of the Daleks.*

himself in a mirror and fails to recognise his new face – but then familiarises himself with it. It happens in every regeneration story – in *The Power of the Daleks* we even watch the scene from the Doctor's point of view, as he momentarily glimpses his former incarnation – and the fact that there's a similar scene early in *Rose* ("Look at the ears!") suggests that the Ninth Doctor has only recently regenerated. It's a key stage of the recovery process, establishing a sense of identity, of creating an idea of 'this is who you are'. It's no coincidence that in *The Twin Dilemma* Peri fends off the Doctor's psychotic attack and returns him to temporary sanity by confronting him with his own reflection.

The second key stage is the scene where the Doctor selects his new clothes. We see him literally casting off his old self (even unravelling his predecessor's scarf in *Castrovalva*) and establishing the new. The Doctor tries on a variety of outfits as he rejects the identities of earlier incarnations, until eventually he settles on a new appearance. Watching each Doctor's introductory story with this in mind, you'll find that the moment he adopts his outfit marks an end to his crisis of identity and is the moment he begins to be comfortable in his new skin. It may be that selecting clothes is an after-effect of having come to terms with his identity, but it seems to helps cement the process too; the one exception being *The Twin Dilemma* where it could be that the Doctor's choice of brash, clashing garments serves to further *destabilise* his state of mind.


Borusa in one of his many 'old codger' personas...

The Fifth Doctor unravels his predecessor's scarf in *Castrovalva.*

There doesn't seem to be any consistent time-scale to the process; in *The Christmas Invasion* the Doctor is still in his 'regeneration cycle' after 15 hours, and has enough residual cellular energy to re-grow his right hand, whereas in other instances – such as the Master in *Utopia* or Romana in *Destiny of the Daleks* – the process is swift and unfussy.

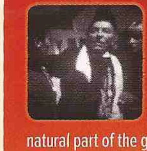
It appears the Doctor is unusually susceptible to debilitating side-effects; this may be partly due to the circumstances, though even his change of appearance in *The War Games* – a regeneration you would expect to go smoothly – was not without its difficulties.

The Doctor is also unusual in that he seems to be the only Time Lord unable to influence the outcome of his regenerations; until he looks in a mirror, he has no idea whether he is ginger or not (though it's possible the Third Doctor may have decided to push for "teeth and curls" in *Planet of the Spiders* based on Sarah Jane's description of his future self in *The Five Doctors*). Compare this to *Destiny of the Daleks,* where Romana tries out different bodies and imitates the appearance of Princess Astra (and can even "take the arms in a bit" – suggesting that, like the Doctor in *The Christmas Invasion,* she is in the part of her regeneration cycle where limbs can be remoulded) and *Utopia,* where the Master seems to consciously will himself into a "young and strong" body. That said, if Time Lords can decide upon the results of regeneration, some of their choices have been quite perverse, such as Borusa repeatedly opting for the body of an old codger. Perhaps he felt he would get more respect that way.

Another interesting thing about regenerations is that they've never happened quite the same way twice. Not just in terms of the causes or how the process has played ▶

"BEHOLD... THE MIRACLE OF THE TIME LORD!"

What caused the Doctor to regenerate each time?


FIRST: OLD AGE

Even the Doctor isn't sure about the cause of his first change of body. It's possibly kick-started by energy-absorption by the planet Mondas, but also seems to be a natural part of the growing-old process.

SECOND: TOUGH JUSTICE

As part of the Doctor's punishment for violating the Time Lords' law of non-interference in the affairs of other planets, he is forced to undergo a change of appearance... before being exiled to another planet, ironically enough.

THIRD: METEBELIS CRYSTAL RAYS

Having faced his greatest fear in the Great One's Cave of Crystal, every cell in the Doctor's body has been devastated. Fortunately Cho-Je, a fellow Time Lord, is on hand to give the regenerative process "a little push."

FOURTH: HITTING THE GROUND

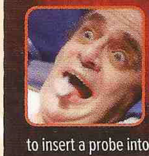
The Doctor has fallen from the gantries of a radio telescope after having quite literally pulled the plug on the Master's mind-bogglingly audacious scheme to trigger the heat death of the entire universe.

FIFTH: BAT GUANO

After coming into contact with some raw spectrox (a lethally toxic substance deposited by bats in the blowholes of Androzani Minor), the Doctor discovers he only has enough remaining anti-toxin (the milk of the Queen Bat) to save his companion Peri...

SIXTH: CRASH LANDING/KEEP-FIT

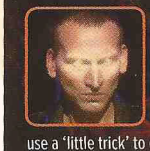
The TARDIS has been forced down onto the planet Lakertya by the villainous Rani using a 'guidance system distorter'. In the confusion, the Doctor seems to have fallen off his exercise bike. To his death.


SEVENTH: SURGICAL BLUNDER

Having sustained three gunshot wounds, the Doctor's hearts have gone into fibrillation – but it's not until Dr Grace Holloway attempts to insert a probe into his brachiocophalic artery that he actually suffers a life-threatening injury.

EIGHTH: TIME WAR?

We don't know exactly what caused the Eighth Doctor to regenerate but it seems to have taken place shortly before *Rose* and may possibly have had something to do with the Dalek attack on Gallifrey. Or possibly not.


NINTH: TIME VORTEX

To save Rose the Doctor has absorbed all the energy of the Time Vortex, but in order to save himself he has to use a 'little trick' to change every single cell in his body...

TENTH: TO BE REVEALED...

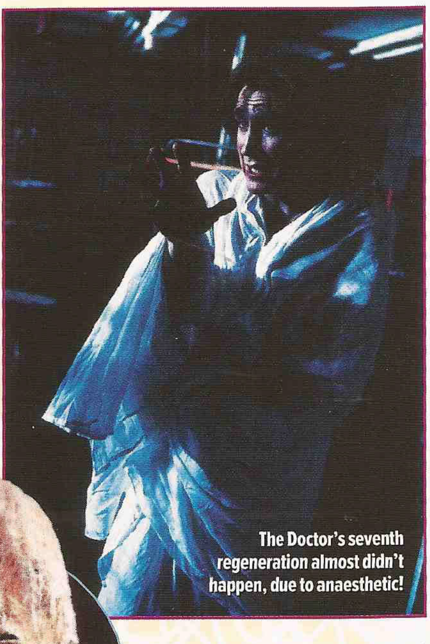
We can be certain, though, it will be huge, spectacular and inconsolably heart-breaking. And that it's highly unlikely to involve the Doctor falling off an exercise bike.

Time Lord K'Anpo was able to assist the Doctor's regeneration in *Planet of the Spiders*, shortly after regenerating himself.

Regenerations can be stolen – in *Mawdryn Undead* this bunch of wannabe Time Lords tried to steal the Doctor's powers...

out, but in how the moment of change itself has looked. Now obviously the real-life reason for this is because the production team was trying out new pieces of effects kit, but could it be that what we were seeing were also different *forms* of regeneration, just as different illnesses present with different symptoms? Maybe a regeneration due to natural causes in a peaceful environment is a relatively sedate affair whilst one due to violent events in hostile surroundings is more prolonged, painful and perilous? In the TV Movie, is the 'morphing' effect a reaction to the surgical probe in his heart? And in *The War Games*, are we seeing how Time Lords 'force' a regeneration upon an unwilling subject?

Uniquely, in *The Caves of Androzani* we observe the regeneration from the Doctor's perspective; a trippy battle for survival with revolving companions. Up until recently, all regenerations took place lying down (except, possibly, Romana's); now they take place standing up with light streaming forth from the subject's head and sleeves – I feel obliged to mention at this point the wit on the internet who wondered what would happen if the Doctor regenerated with his flies undone.


The Doctor's seventh regeneration almost didn't happen, due to anaesthetic!

The Watcher: a projection of the Doctor's future self.

Another curious thing about regenerations is the idea of 'Watchers', such as the one that turned out to be the Doctor all the time in *Logopolis* or Cho-Je, a projection of K'Anpo's future self that dispenses zen wisdom in *Planet of the Spiders*. The ability to send a version of yourself into your own past to interact with yourself and even influence the circumstances of your own destruction, is mind-boggling and has all sorts of repercussions regarding pre-destination. Does the Watcher guide the Fourth Doctor to his death in *Logopolis* or is he merely informing the Doctor that his time is drawing to a close without detailing the exact circumstances?

Which brings us onto the matter of what regeneration actually *is*. The process isn't even named until *Planet of the Spiders*; before then it's described as a 'renewal' or 'change of appearance'. In *The Five Doctors* the different Doctors identify themselves by their regeneration – when asked what regeneration he is, the Fifth Doctor says he is the fourth – though, confusingly, when the Time Lords search for the Doctor they find he no longer exists "not in any of his regenerations," suggesting it can also be used as a synonym for 'incarnation' (a term which isn't used in the series until *The Twin Dilemma*). 'Regeneration' not only means the process of change itself, but the lifetimes resulting from it; in *Mawdryn Undead* Mawdryn is intent on stealing not only the Doctor's ability to regenerate eight more times but also his eight "remaining lives."

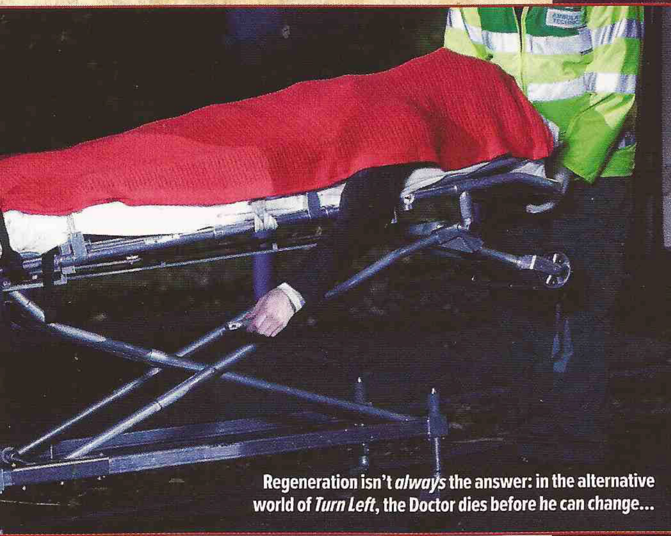
Mawdryn Undead provides other clues about regeneration. Despite what the Doctor claims in *The Twin Dilemma* it doesn't appear to be an entirely "natural metamorphosis" but one resulting from Time Lords' technology. In *Mawdryn Undead* the Doctor states that without the ability to regenerate he would no longer be a Time Lord, so regeneration is either a prerequisite to becoming a Time Lord or a product thereof; indeed, it could be that acquiring the ability is what makes a Time Lord a Time Lord. Another clue that regeneration is an artificial enhancement rather than a naturally-occurring gift is in *Underworld*, where the Minyans – like Mawdryn – have co-opted Gallifreyan technology to permit them to regenerate, albeit into the same actor *sans* aging make-up.

If it was developed by Gallifreyans, what was it for? As a means of prolonging their lives or as an insurance policy in case of near-fatal injury? According to the Second Doctor Time Lords "live forever, barring accidents" – but we know from *The Deadly Assassin* and elsewhere that they are limited to 12 regenerations (*ie* 13 lives with the 13th being effectively mortal).

As Time Lords seem to regenerate as part of the normal process of ageing (Romana in *Destiny of the Daleks*, K'Anpo, Borusa) that would suggest that regeneration was not developed as a means of avoiding death through injury, but as a way of extending their life-span – with the 'get out of death free' card being a lucky side-effect. This is made clear in *Last of the Time Lords*, where, after having aged the Doctor, the Master then suspends his ability to regenerate – turning the Doctor into the small, wizened 900-year-old Gollum the House Elf he would've become had he not had nine regenerations. That little creature isn't supposed to be a 900-year-old David Tennant; it's a 900-year-old William Hartnell.

Time Lords don't seem to visibly age at the same rate as humans – in *School Reunion* the Doctor claims that Time Lords don't age at all, and the loss of ten years in *Rise of the Cybermen* has no effect on his physiognomy, while in *Last of the Time Lords* and *The Leisure Hive* we see the Doctor aged by centuries when his visible age is increased by only 50 years or so. Bearing this in mind, and bearing in mind that Romana regenerates at the age of 140, it suggests that Time Lords regenerate every 100-150 years as part of their normal aging process, and that the Doctor's claim to be middle-aged at 750 in *Pyramids of Mars* is about right. Reaching his Eleventh incarnation at about 910 years old means the Doctor has been using up his lives at a *slightly* faster than normal rate – although, as we've seen in *The Leisure Hive*, the Doctor's age can go down as well as up. Presumably

Regeneration – Minyan-style...



Regeneration isn't *always* the answer: in the alternative world of *Turn Left*, the Doctor dies before he can change...

A cautionary tale of what can go wrong! The Master reaches the end of his natural life cycle in *The Deadly Assassin*.

IT SEEMS THAT REGENERATION CAN BE INDUCED BY AN EFFORT OF WILL – BUT IT CAN ALSO BE *RESISTED* BY AN EFFORT OF WILL...

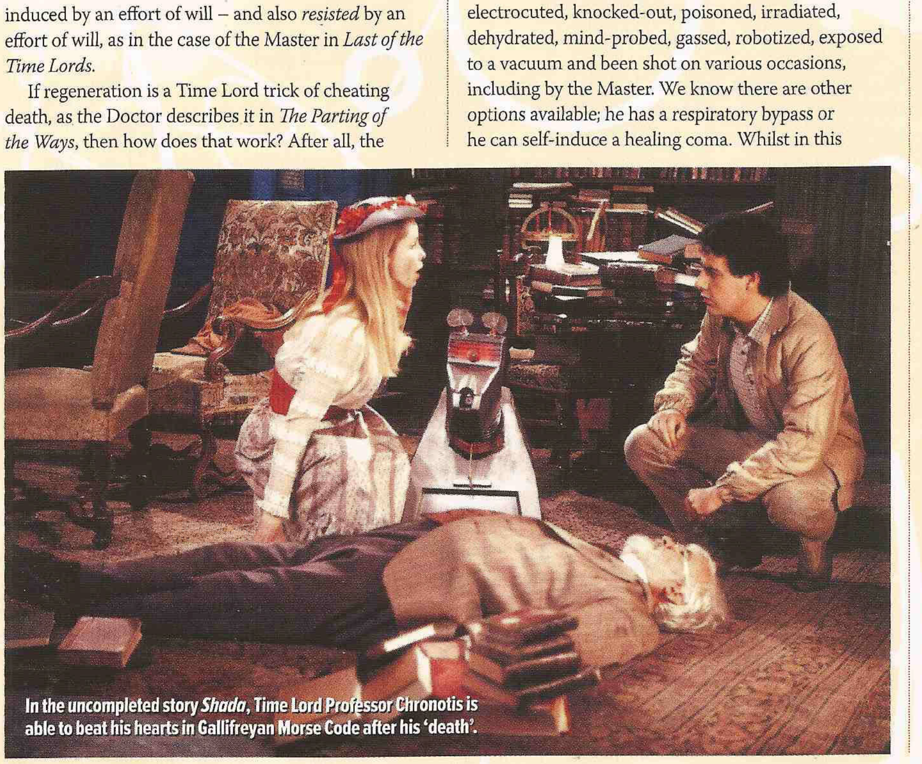
something happened between *Time and the Rani* (where he is 953) and *Voyage of the Damned* to cause him to knock 50 years off his age – if he can donate years of his life to the TARDIS power cells, maybe the reverse is true? Maybe the Doctor has lived for over a thousand years... but is only 900 years old? That certainly sounds like him.

Is regeneration a conscious or an automatic process? In both *The Tenth Planet* and *The Caves of Androzani* the Doctor is unsure about what is happening– "I might regenerate, I don't know" whilst other regenerations have taken place while the Doctor was unconscious or even 'dead', suggesting it is involuntary (in the TV Movie, the Doctor even says the process nearly didn't happen due to the anaesthetic in his system). From *The War Games* we know it's a process that Time Lords can initiate without consent; in *Planet of the Spiders* the Doctor wouldn't become a new man were it not for Cho-Je giving the process "a little push." Romana's (and possibly Borusa's) regenerations seem to have been intentional, and in *The Twin Dilemma* Azmael ultimately kills himself by attempting to regenerate when he has no more regenerations left. So it's an automatic response but one which can be induced by an effort of will – and also *resisted* by an effort of will, as in the case of the Master in *Last of the Time Lords*.

If regeneration is a Time Lord trick of cheating death, as the Doctor describes it in *The Parting of the Ways*, then how does that work? After all, the Doctor has been in numerous near-fatal predicaments which haven't necessitated a regeneration. He's been frozen, asphyxiated, crushed, possessed, drugged, electrocuted, knocked-out, poisoned, irradiated, dehydrated, mind-probed, gassed, robotized, exposed to a vacuum and been shot on various occasions, including by the Master. We know there are other options available; he has a respiratory bypass or he can self-induce a healing coma. Whilst in this coma, the Doctor may only have one heartbeat (*The Christmas Invasion*) which neatly explains all the occasions where the first two Doctors were knocked out and had their heartbeat checked without anyone noticing anything amiss. We also learn in *Destiny of the Daleks* that Romana not only has the ability to alternate between her hearts ("One for casual, one for best") but that she was taught how to stop both of them at once – which is non-fatal but gives the appearance of death (possibly because Romana is still within the 15 hours of her 'regeneration cycle' at this point – which may also account for Jenny's recovery in *The Doctor's Daughter*). This would've later been picked up in *Shada*, had the BBC managed to finish it, where Professor Chronotis uses his heartbeat to communicate via Gallifreyan Morse Code.

Clearly Time Lords are difficult to kill – the Master's survived being burned alive, exterminated and possessed by the planet of the Cheetah people, while Morbius managed to live on as a disembodied brain in a jar. But if Time Lords don't always need to regenerate to avoid death, what about those occasions where Time Lords have died without getting the opportunity to regenerate?

On most occasions where we've seen Time Lords killed, it's been as a result of their own weaponry ("Impulse laser?"); in *The Five Doctors* the Castellan is murdered with a staser. The War Chief in *The War Games* is also shot using an energy weapon he may have helped develop. However, we know from *The Mind of Evil* that a Time Lord could be killed by a bullet through each heart, and from *Forest of the Dead* that he would die if he were to be connected ▸



In the uncompleted story *Shada*, Time Lord Professor Chronotis is able to beat his hearts in Gallifreyan Morse Code after his 'death'.

TAKING THE CURSE OFF FATAL DEATH

We all know that Time Lords only have 12 regenerations, which means that if the Doctor reaches his 13th incarnation and dies, that's it. Or is it? The series has already provided us with several handy get-outs...

1. USE THE EYE OF HARMONY

In *The Deadly Assassin* the Master attempts to gain the power to regenerate by drawing upon the power of the black hole at the heart of Time Lords' power. Admittedly his plan backfires, and Gallifrey no longer exists, but in principle it's a good idea.

2. BECOME THE KEEPER OF TRAKEN THEN STEAL SOMEONE'S BODY

The Master's next scheme was to exploit the awesome energies of the Source, a tactic which proved to be very nearly successful as it afforded him enough power to take over the body of Consul Tremas. Admittedly Traken no longer exists either, but again, the theory is sound.

3. BECOME YOUNGER

We've been shown various methods of turning back the clock, from regeneration technologies of the Minyans and Argolins to the experiments of Professor Lazarus. Even if the Doctor can't regenerate as such, there's no reason why he can't keep on going indefinitely.

4. DO THE TIME LORDS A FAVOUR

In *The Five Doctors* the High Council of Time Lords offer the Master "a complete new life cycle" – so we know that they can, in exceptional cases, re-set the regeneration counter. Though again, the problem is that the Time Lords have all been wiped out...

5. STEAL THE REGENERATIONS OF YOUR FORMER SELVES

Bit of a mad one this, but this was the strategy adopted by the Valeyard, an "amalgam of the Doctor's darker side somewhere between his twelfth and final incarnation." Quite how this would work in practice, thankfully we never found out.

6. GET EXTERMINATED, TURN INTO A SNAKE, THEN STEAL SOMEONE'S BODY

Only a temporary measure, but it worked for the Master in the TV Movie. Somehow he not only managed to regenerate after the events of *Survival* but he also gained the ability to withstand extermination by transforming his remains into a transparent glue-like substance – turning into a snake which could possess the bodies of passing ambulance drivers.

7. USE THE EYE OF HARMONY TO STEAL ANOTHER TIME LORD'S REGENERATIONS

The Master's plan in the TV Movie was to steal the Doctor's remaining regenerations using the Eye of Harmony (which had, by now, found its way into the TARDIS cloister room). The last we see of the Master, he's being sucked into the Eye, though it can't have been fatal because...

8. GET RESURRECTED BY THE TIME LORDS

...by the time we see the Master again in *Utopia*, he's not only found a new body in Professor Yana but he's transformed himself into a human. But what's interesting is that when he uses the fob watch to turn back and is shot by Chantho he has regained the ability to regenerate!

9. GROW ANOTHER YOU

Induce an 'instantaneous biological metacrisis', and make sure you've got a human donor (or Donna) nearby and a piece of your body which has been lopped off 'to hand', and you can generate a second version of yourself. A human version, true, but no-one's perfect.

10. BECOME IMMORTAL

We know that Rassilon discovered the secret of 'himmortality', and even if it means spending eternity lying in a tomb in the middle of the Death Zone it's got to be better than nothing. And in a universe where it's possible for Captain Jack to become immortal it surely can't be out of the question for the Doctor to be given another 13 lives?

In *Castrovalva*, the TARDIS' Zero Room is able to help the Doctor recover from his regeneration.

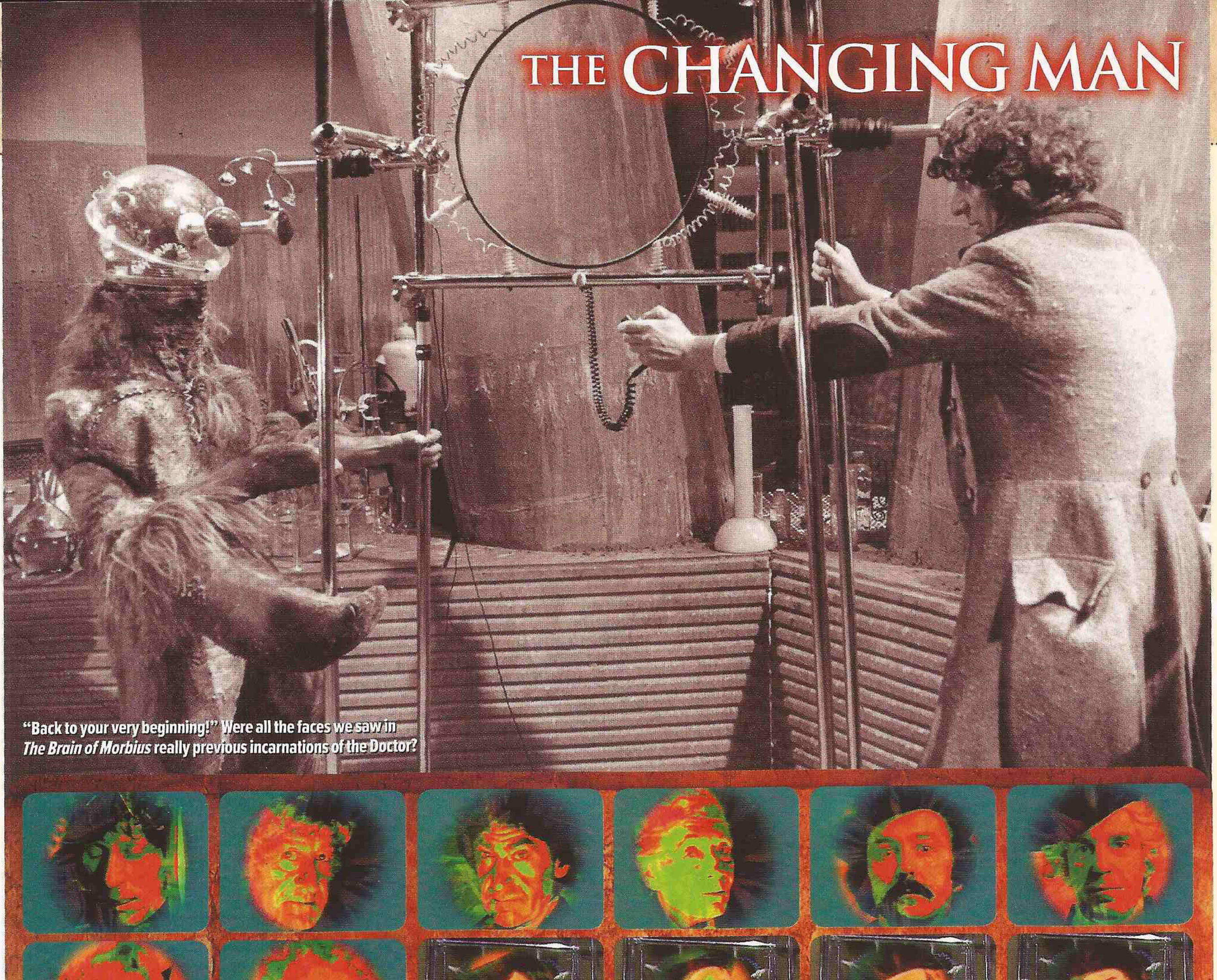
> PERHAPS THE DOCTOR WASN'T JOKING WHEN HE SAID HE WAS WORRIED HE MIGHT END UP WITH TWO HEADS OR NO HEAD?

◀ to the Library's data core. It seems that regeneration is only an option if the cause of 'death' has not been so thorough as to rule out reconstruction (which might explain why Time Lords opt for 'vaporization' in 'dispersal chambers' for executions), if the surroundings are conducive and there is sufficient time. After his mental duel with Morbius the Doctor is left close to death and unable to regenerate, whilst in *Turn Left* we see a Tenth Doctor who, possibly due to drowning, failed to survive the climactic events of *The Runaway Bride*.

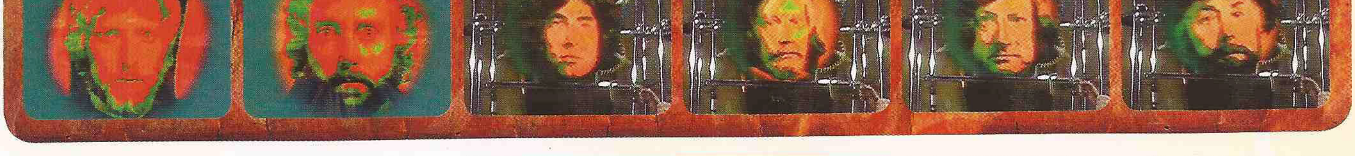
When the Doctor has undergone a regeneration, it's usually because he's in a near-death situation (indeed, in the TV Movie he claims to have been 'dead'). The effect doesn't just repair cells which have been damaged by crystal rays, bullet wounds or trauma; it can also expel malignant forces or infections, such as the Time Vortex or Spectrox Toxaemia; in *The Twin Dilemma* Azmael attempts a 13th regeneration as a way of exorcising Mestor from his mind. We can only guess at what must have happened prior to *Time and the Rani* to have left the Doctor close to regeneration whilst leaving Mel unharmed.

Regeneration is not a trouble-free process; there is the risk of a regeneration 'failing' – the consequences of which seem to be gruesome, given the corpse-like condition of the Master in *The Deadly Assassin* and the TV Movie and Mawdryn's undead state. Perhaps the Doctor wasn't joking when he said he was worried he might end

Death by 'tumultuous buffetting'? The Sixth Doctor meets his end in *Time and the Rani*.



"Back to your very beginning!" Were all the faces we saw in *The Brain of Morbius* really previous incarnations of the Doctor?



up with two heads or no head in *The Parting of the Ways*? In *The Runaway Bride* he claims his human appearance is 'optional' – maybe the Master isn't the only one who can do the gloopy snake trick?

The oddest regeneration of all takes place in *Journey's End*, where the Doctor is caught in a Dalek extermination ray – not enough to kill him outright, but almost. A regeneration is precipitated, giving the Doctor enough 'regenerative energy' to heal himself – but then, rather than go through with the process, the Doctor diverts the energy into a (literally) handy bio-matching receptacle. Does this mean the Doctor has 'used up' a regeneration – or do regenerations only count if they are completed? It might be the former, as he expels enough energy for an 'instantaneous two-way biological metacrisis' resulting in a new human Doctor grown from Donna (causing Donna to become DoctorDonna). But might this be a viable way of creating new Time Lords? Can new bodies be generated out of pure regenerative energy?

The Time Lords developed various facilities in case of regeneration failure; the 'metamorphic symbiosis generator' stolen by Mawdryn, plus the 'Zero Rooms' with which each TARDIS comes equipped. We're told in *Castrovalva* that a Zero Room isolates the subject from 'the rest of the universe' and that, in its absence, the Time Lords favour 'dwellings of simplicity' – so in the event of a failed regeneration your best course is to get away from technology and other distractions; this may be why, subconsciously, the Doctor yearns for a life as a hermit on a 'craggy knob' in *The Twin Dilemma*. We also know from *The Brain of Morbius* that the Time Lords have been known to use the Sisterhood of Karn's 'Elixir of Life' to assist with problematic regenerations; given that we later discover that Time Lords can be healed by the 'infusion of free radicals and tannin' found in tea, perhaps it's not totally unreasonable to suspect that the 'Elixir of Life' might be nothing more than a stash of Typhoo? (Albeit one that tastes of "nectar, stewed apricots, but no custard"). It might even explain the number of times the Doctor's recuperation has been accompanied by a cup of tea, if it is an even more potent restorative for Time Lords than for humans.

Was the Valeyard a genuine incarnation of the Doctor? Or something else more complicated?

All but one of the regenerations we've seen has taken place either inside or in close proximity to the TARDIS. In *The Power of the Daleks* the Doctor says his renewal is 'part of the TARDIS', suggesting it functions in a similar way to a 'metamorphic symbiosis generator' – smoothing the process in some way. That's why the Doctor is so desperate to get back to the TARDIS in *The Tenth Planet* – he doesn't want the regeneration to start outside its sanctuary – and why he attempts to return to it in *Spearhead from Space*. Most intriguingly, in *The War Games* we see the Doctor undergo a regeneration Gallifreyan-style; his body dematerialises, only to reappear on the screen used to give evidence during his trial. It's as if the Doctor has been transported into a special Time Lord virtual reality, a special place for regenerations to occur. We've seen the Argolins develop something similar in *The Leisure Hive*, but as this is on Gallifrey, it seems reasonable to assume that it's the Time Lord Matrix.

Keep that in mind as I move onto the last thing we know about regenerations; that there is an upper limit of 12. It's stated, unambiguously, in *The Deadly Assassin*, *The Trial of a Time Lord*, *The Five Doctors* and the TV Movie. The irony is, though, that in each of these stories we are also told that it's possible to break the limit; that's what the Master, the Valeyard and Borusa are all attempting to do. The only time the rule has been mentioned *without* someone pointing out that it can be broken is in *Mawdryn Undead* – but in that story, as in *Underworld*, we've seen races utilising Gallifreyan technology to give them unlimited regenerations. It would seem to be not so much a hard-and-fast-rule of nature but an artificial cut-off-point which has been built into the process.

Can we even be sure of the number of regenerations the Doctor has had? We know that ▶

"Woo-hoo!" The resurrected Master becomes "young and strong" again at the climax of *Utopia*.

◄ the First Doctor was 'renewed' into the Second, and the Second had a 'change of appearance' to become the Third – but were these *regenerations* or some other process? *The Five Doctors* is the first time it's specified that the Fifth Doctor has undergone four regenerations. Before that, the Doctor claimed to have regenerated "two or three" times in *Underworld* – it's odd that he isn't sure of the exact number... and if the Doctor can't be certain then neither can we.

The big source of contention is in *The Brain of Morbius* where, during a mind-wrestle with Morbius, we see projected images of the Doctor's face regressing back through his Third, Second and First incarnations... and then we see eight more faces as Morbius growls "How far, Doctor? How long have you lived?" Now, clearly, what this scene implies is that there were eight Doctors before William Hartnell, each wearing an outlandish outfit and a variety of interesting hats (and it's a fact that, as you go back through the regenerations, the Doctor becomes more and more of a 'hat person'). If there were eight more Doctors before William Hartnell... that means Tom Baker was the Twelfth and Peter Davison was the Thirteenth, which might provide the reason for his uncertainty regarding whether he would regenerate in *The Caves of Androzani*?

On the other hand – and it's a big hand, such as might be found during an instantaneous biological metacrisis – there's all the other evidence that the William Hartnell Doctor was the first. He's the earliest Doctor the Daleks reach with their mind-probes in *Day of the Daleks* and *Resurrection of the Daleks,* he claims be "the original" in *The Five Doctors* and is described as the "earliest Doctor" in *The Three Doctors*. But if we're going to worry about what happens when the Doctor is nearing his twelfth regeneration, we need to be sure which regeneration he's on *now*. Which brings us to the Valeyard.

In *The Trial of a Time Lord* the Master informs the Doctor that the Valeyard is "an amalgamation of the darker sides of your nature, somewhere between your twelfth and final incarnation." Now, it's important to get the wording right, because this raises interesting possibilities. Note that it's the Master telling us this and not the Valeyard. Note also that the Master doesn't say 'thirteenth' – he says 'final'. Could it be that this is all the Master's supposition? After all, he knows the Valeyard is planning to steal the Doctor's regenerations, so he can assume the Valeyard is from a point nearing the end of the Doctor's life-span, but not quite the very end. It seems more likely that the Master's statement is an *inference* rather than something the Valeyard told him.

So the Valeyard isn't necessarily the Doctor's 13th incarnation. He could be the Doctor's 20th incarnation for all we know. Similarly, we can't be sure that he is a real 'incarnation' at all; he's described as an "amalgamation," a "distillation of all that is evil" – suggesting he is some intermediate state or a projection, like the Watcher. Maybe he is the product of another biological metacrisis – one which made a new Doctor from the worst parts of the old?

We learn in this story, and the TV Movie, that it's possible for a Time Lord to gain regenerations by having another Time Lord forfeit them. However, it's also the case that Time Lords can bestow regenerations without need for a donor; consider the offer presented to the Master in *The Five Doctors* and then consider what has happened to the Master since.

We know the Master, in *The Deadly Assassin*, was on his final regeneration (or at least his final incarnation). To prevent his death, he possessed the body of Tremas... then, some time later, he occupied another body which was exterminated by the Daleks on Skaro. He then takes over another body, Bruce, which fell into the TARDIS' Eye of Harmony.

But that wasn't the end of the Master. In *The Sound of Drums* we find that he was *resurrected* by the Time Lords to fight in the Time War. And not just that – they created a Master who was a continuation of the previous Masters (we hear their voices when Professor Yana opens his fob watch) but who now had the ability to regenerate! He transforms effortlessly into John Simm – and if he wished, he could have survived the bullet fired by Lucy Saxon by regenerating again. (Or maybe he knew he would survive anyway, by some other means?)

IF THE TIME LORDS RESURRECTED THE MASTER, WHERE DID THEY GET HIM FROM? DID THEY SIMPLY CREATE A NEW BODY FOR HIM?

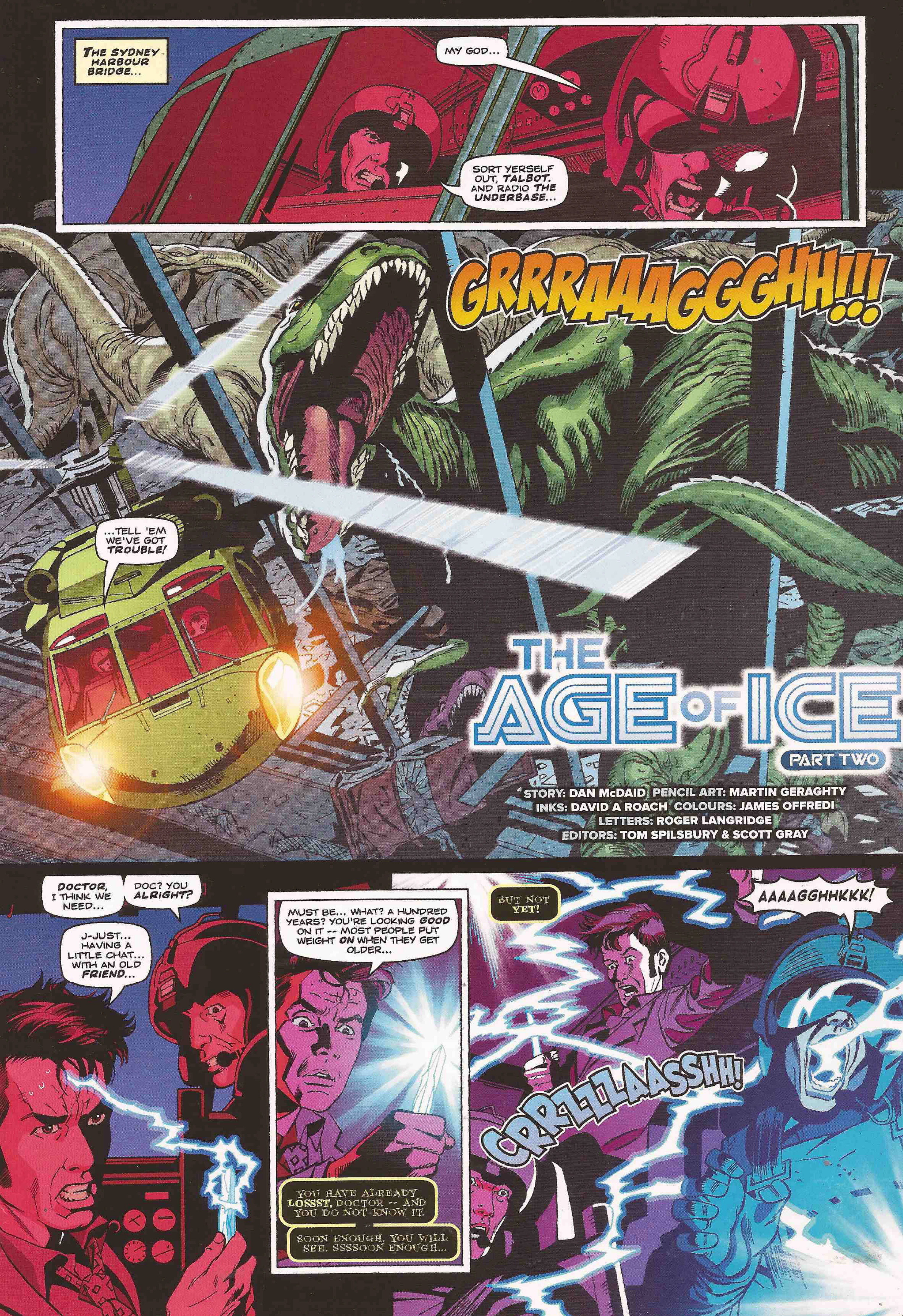
A Time Lord's lives can be 'stolen' using a contraption like this...

But if the Time Lords resurrected the Master after he'd fallen into the Eye of Harmony, where did they get him from? Did they pull him out of the Eye of Harmony? Did they go back to an earlier point in his time-stream? Neither of these sound much like resurrection. Or did they simply *create a new body* for the Master?

We know from *The Deadly Assassin* that the Matrix on Gallifrey contains the minds of all expired Time Lords. It's the place where Time Lords go when they die. Bearing in mind what I said earlier about the Matrix being utilised by the Time Lords as a place for regenerations to happen, and the idea that they have a selection of 'templates' bodies, and that with sufficient regenerative energy a new body can be created... then maybe that's how they brought the Master back. They used the Matrix to give form to a brand new Time Lord with a full set of regenerations – but with the old Master's insane mind inside it.

Now take this one step further. Maybe this isn't the first time they've done this! Maybe there was another Time Lord who also ran out of regenerations, who had to be offered a new body. A new body which might still be considered 'the original' or 'the earliest'. Maybe that accounts for the faces we see in *The Brain of Morbius*? Maybe David Tennant isn't Doctor Number Ten – he's Doctor Number Ten *Volume Two.*

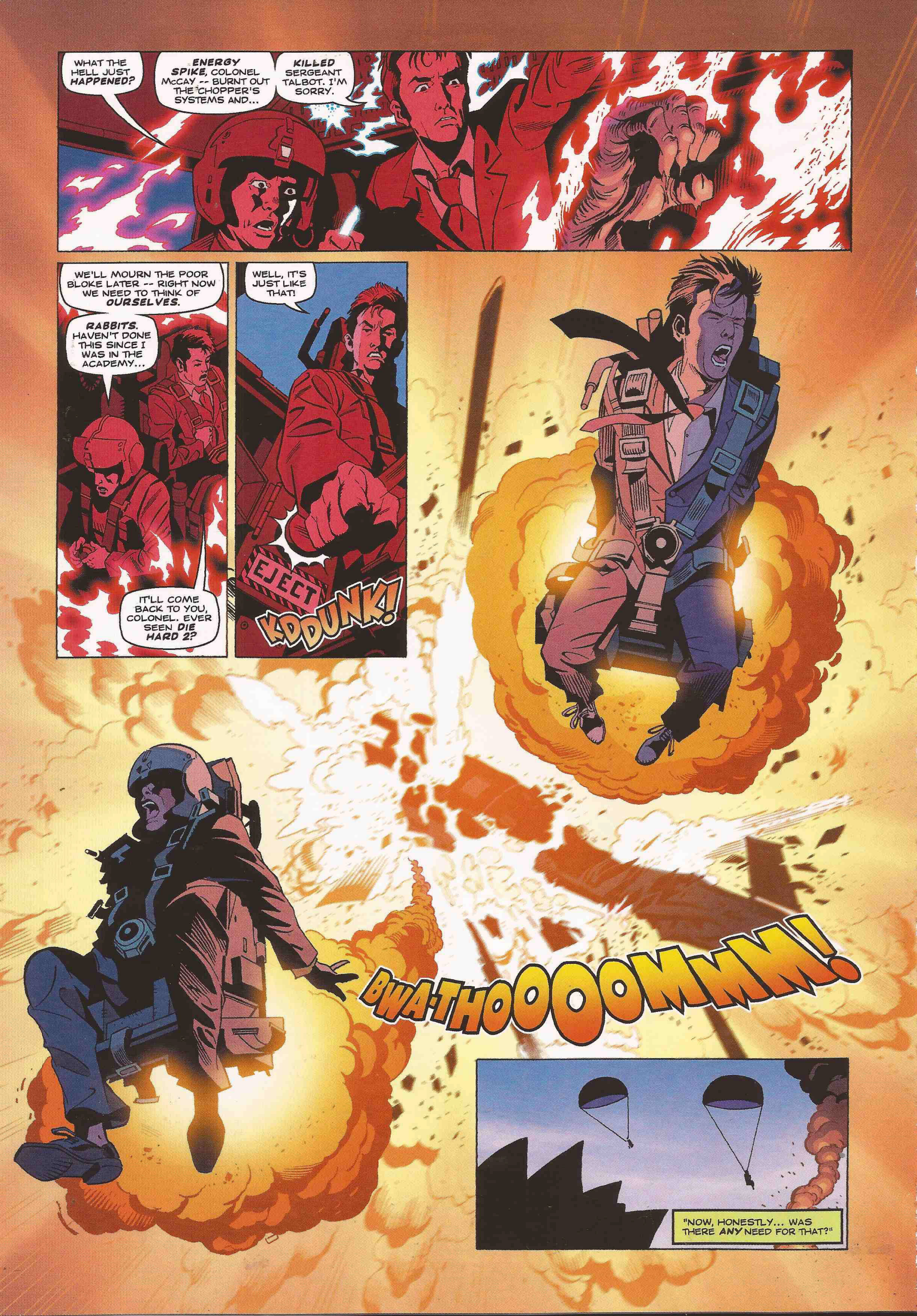
Unfortunately this isn't much help to the Doctor now, as Gallifrey and the Time Lords have all been destroyed. However, their technology is still out there – and as the Doctor observed in *The Deadly Assassin,* they were not even the most sophisticated race in the galaxy. And if the Master can now be on his 15th incarnation (and his 18th body) then there's no reason why the Doctor should stop at 13. DWM

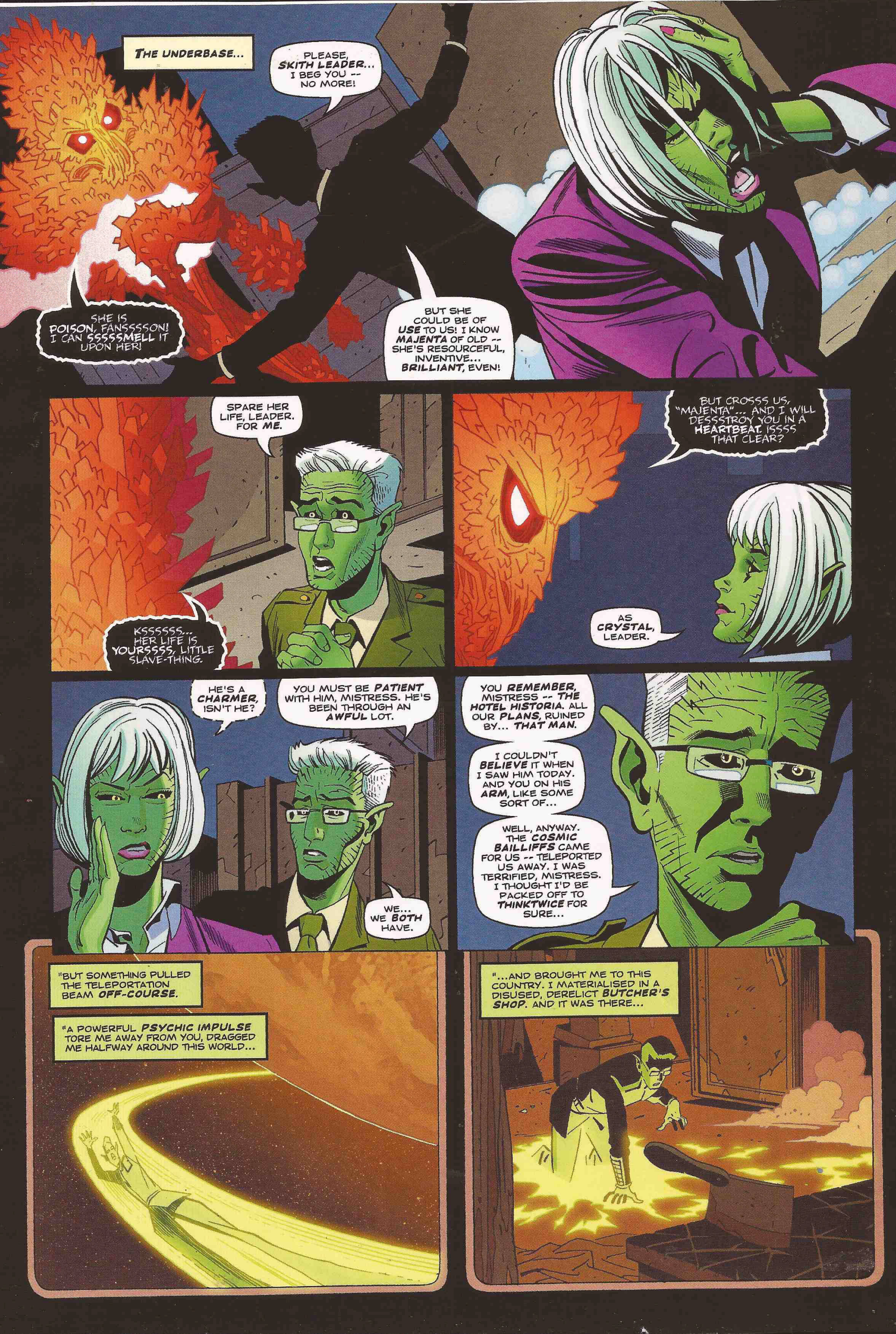

THE SYDNEY HARBOUR BRIDGE...
MY GOD...
SORT YERSELF OUT, TALBOT. AND RADIO THE UNDERBASE...
GRRRAAAGGGHH!!!
...TELL 'EM WE'VE GOT TROUBLE!
DOCTOR, I THINK WE NEED...
DOC? YOU ALRIGHT?
J-JUST... HAVING A LITTLE CHAT... WITH AN OLD FRIEND...
MUST BE... WHAT? A HUNDRED YEARS? YOU'RE LOOKING GOOD ON IT -- MOST PEOPLE PUT WEIGHT ON WHEN THEY GET OLDER...
YOU HAVE ALREADY LOSSST, DOCTOR -- AND YOU DO NOT KNOW IT.
SOON ENOUGH, YOU WILL SEE. SSSSOON ENOUGH...
BUT NOT YET!
AAAAGGHHKKK!
CRRZZZLAASSHH!

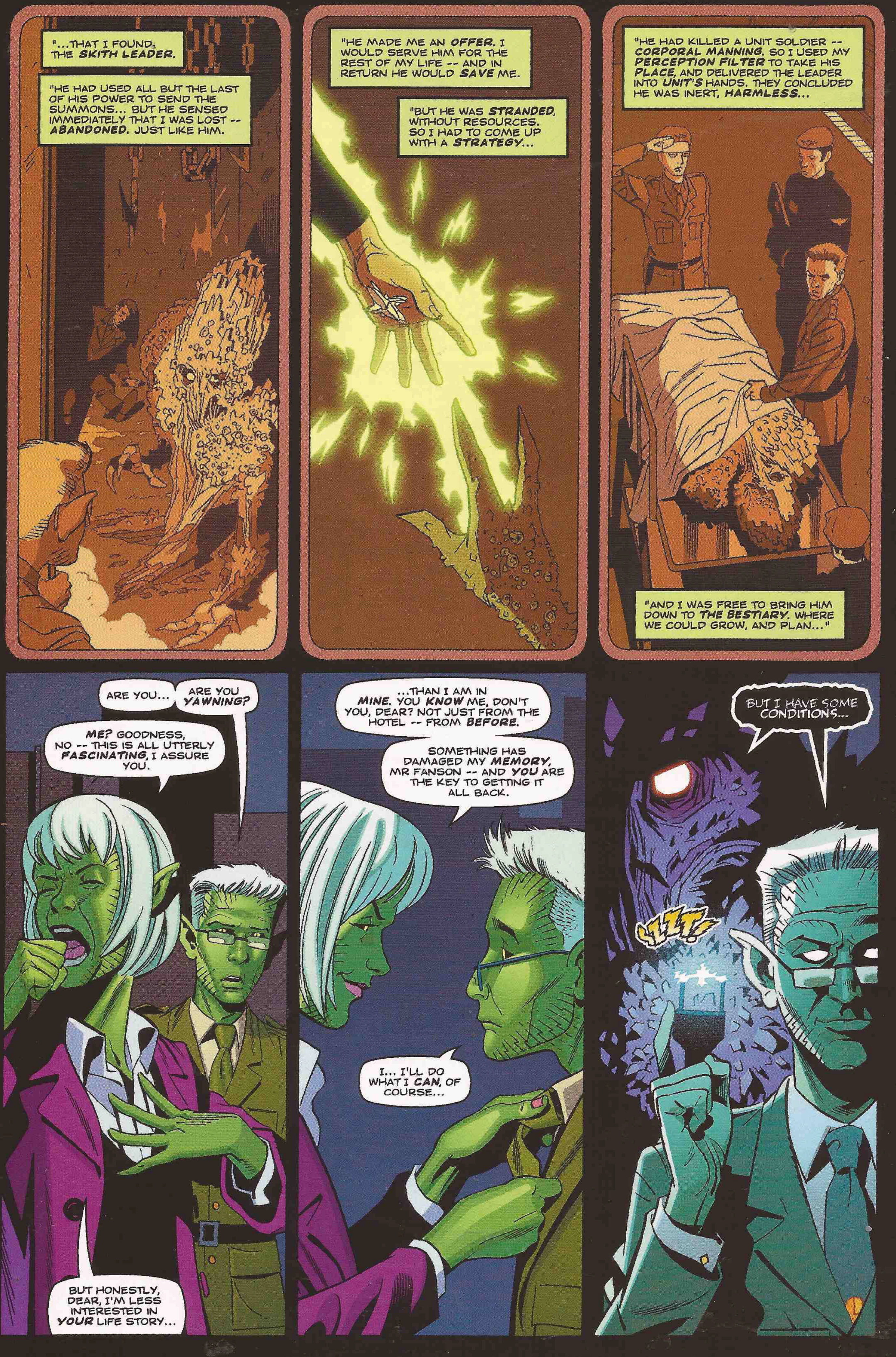
THE AGE OF ICE

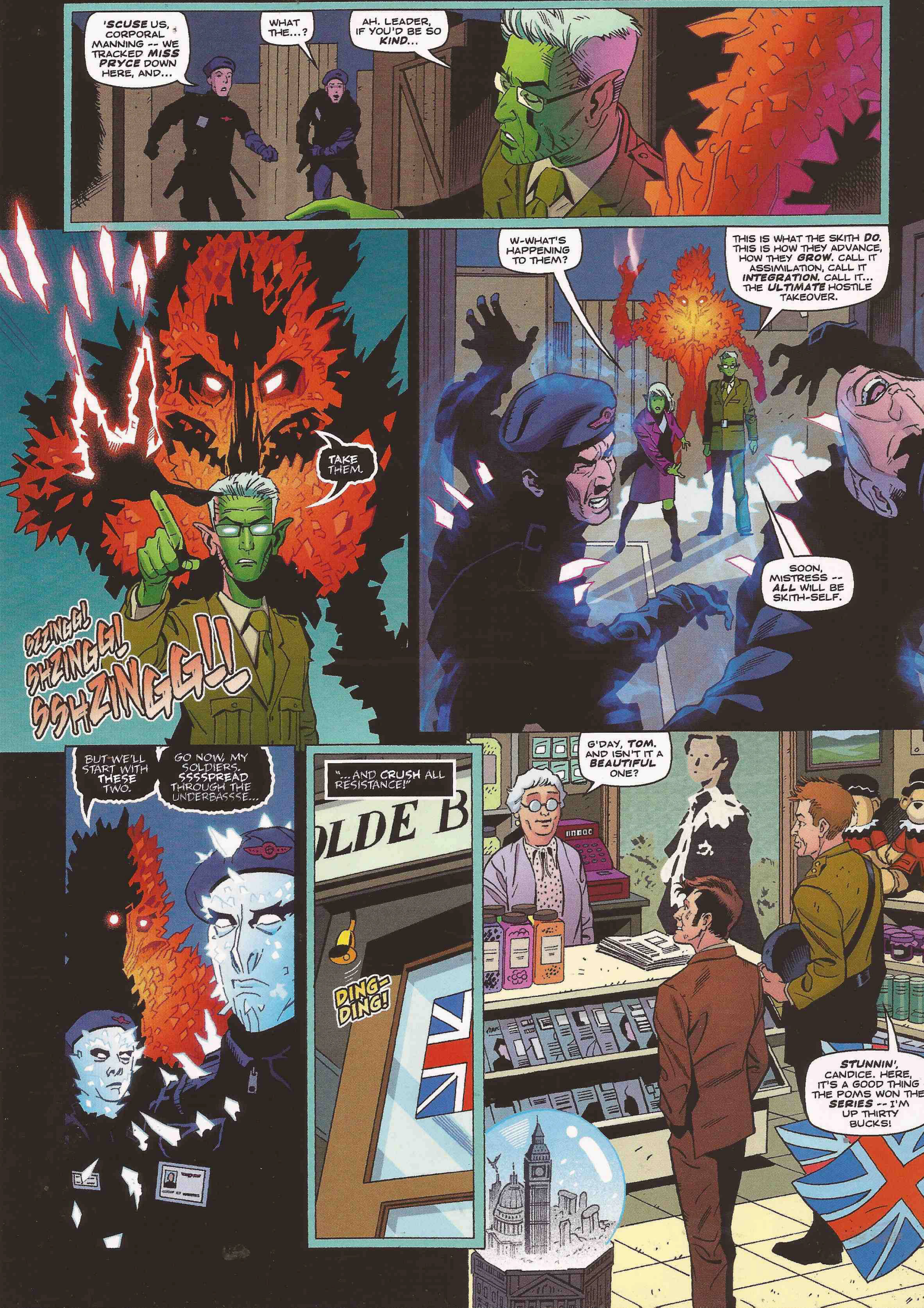
PART TWO

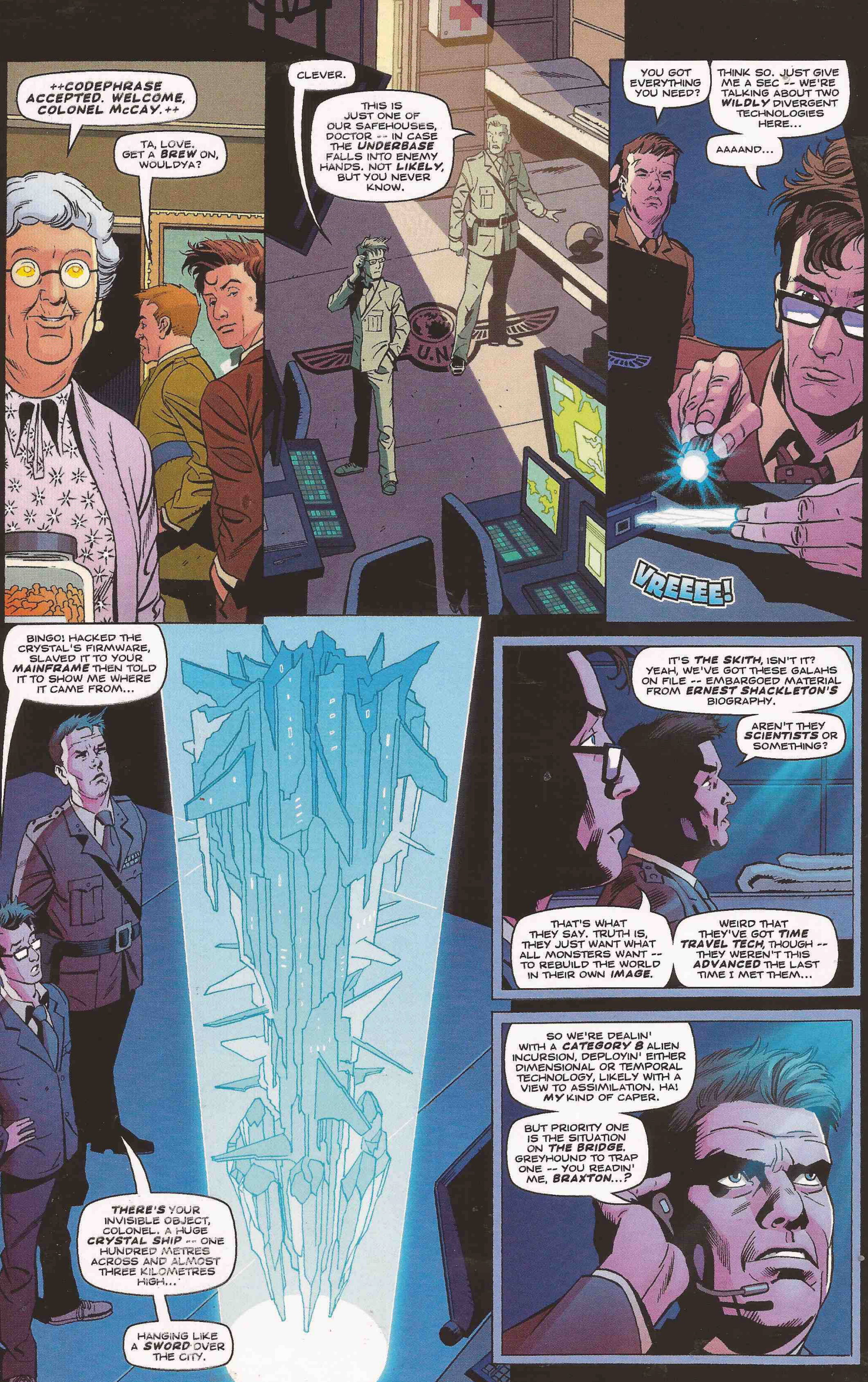
STORY: DAN McDAID PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

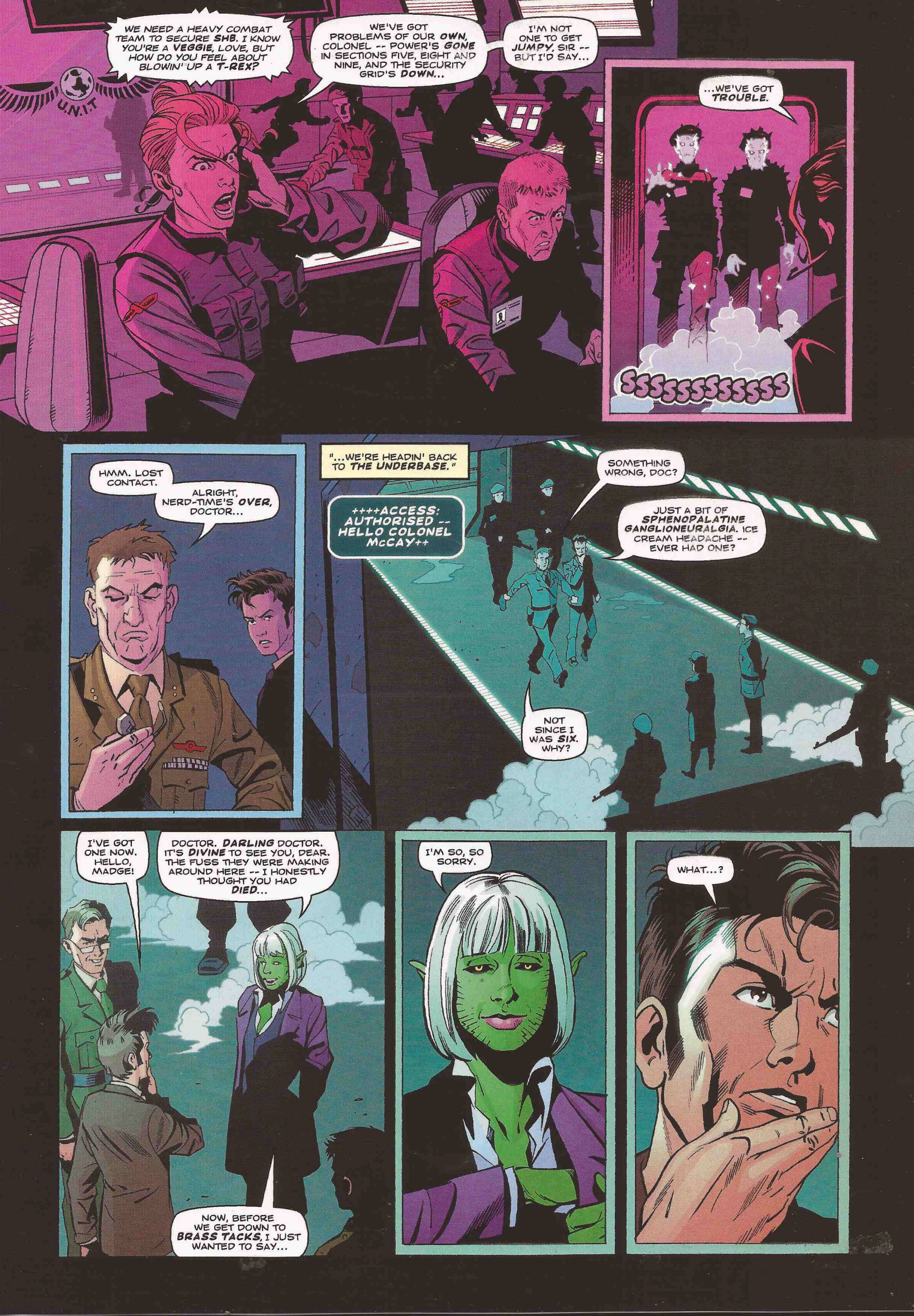

WHAT THE HELL JUST HAPPENED?
ENERGY SPIKE, COLONEL McCAY -- BURNT OUT THE CHOPPER'S SYSTEMS AND...
KILLED SERGEANT TALBOT. I'M SORRY.
WE'LL MOURN THE POOR BLOKE LATER -- RIGHT NOW WE NEED TO THINK OF OURSELVES.
RABBITS. HAVEN'T DONE THIS SINCE I WAS IN THE ACADEMY...
IT'LL COME BACK TO YOU, COLONEL. EVER SEEN DIE HARD 2?
WELL, IT'S JUST LIKE THAT!
EJECT
KDDUNK!
BWA-THOOOOOMMMM!
"NOW, HONESTLY... WAS THERE ANY NEED FOR THAT?"

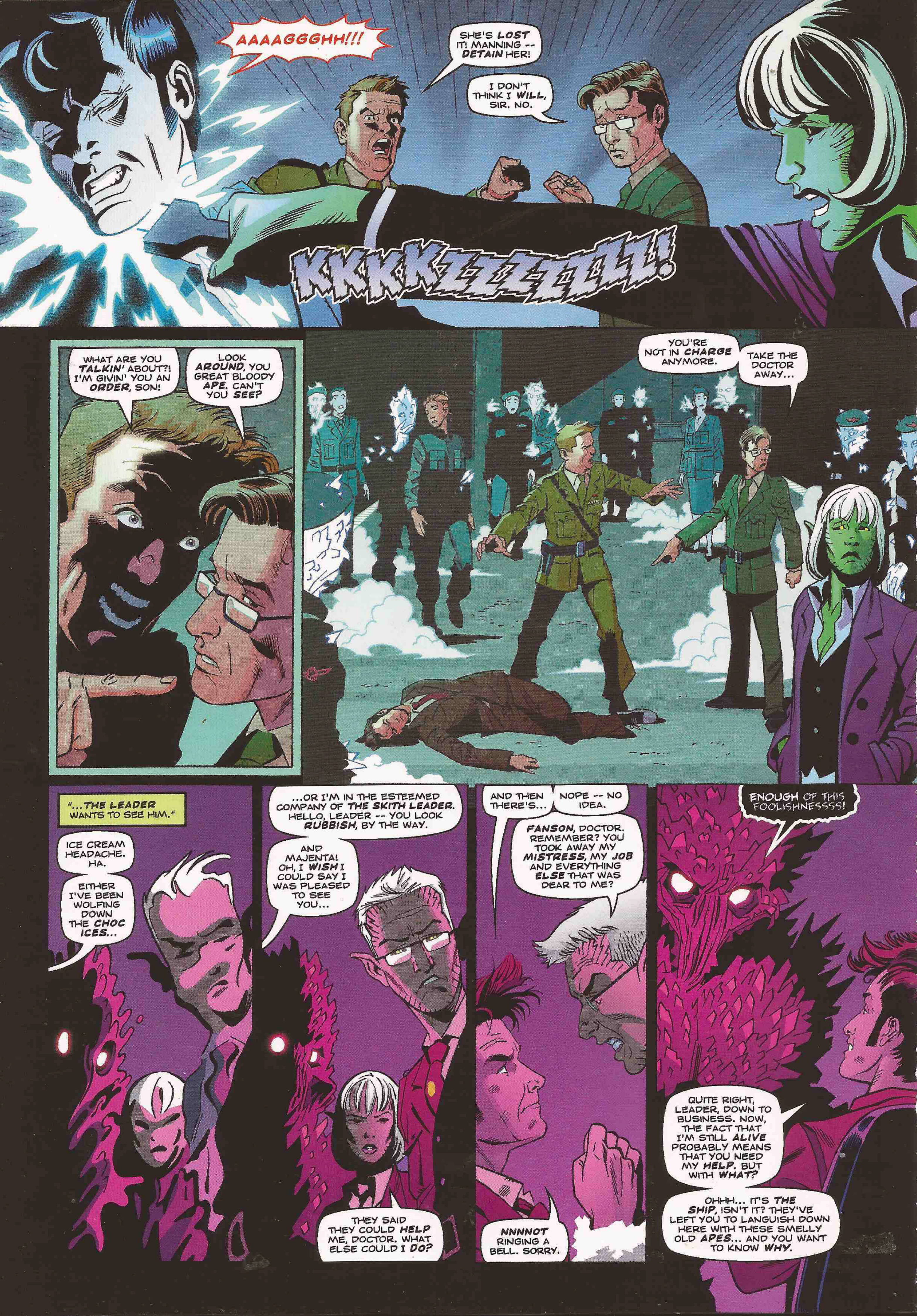

THE UNDERBASE...
PLEASE, SKITH LEADER... I BEG YOU -- NO MORE!
SHE IS POISON, FANSSSSON! I CAN SSSSSMELL IT UPON HER!
BUT SHE COULD BE OF USE TO US! I KNOW MAJENTA OF OLD -- SHE'S RESOURCEFUL, INVENTIVE... BRILLIANT, EVEN!
SPARE HER LIFE, LEADER. FOR ME.
KSSSSSS... HER LIFE IS YOURSSSS, LITTLE SLAVE-THING.
BUT CROSSS US, "MAJENTA"... AND I WILL DESSSTROY YOU IN A HEARTBEAT. ISSSS THAT CLEAR?
AS CRYSTAL, LEADER.
HE'S A CHARMER, ISN'T HE?
YOU MUST BE PATIENT WITH HIM, MISTRESS. HE'S BEEN THROUGH AN AWFUL LOT.
WE... WE BOTH HAVE.
YOU REMEMBER, MISTRESS -- THE HOTEL HISTORIA. ALL OUR PLANS, RUINED BY... THAT MAN.
I COULDN'T BELIEVE IT WHEN I SAW HIM TODAY. AND YOU ON HIS ARM, LIKE SOME SORT OF...
WELL, ANYWAY. THE COSMIC BAILIFFS CAME FOR US -- TELEPORTED US AWAY. I WAS TERRIFIED, MISTRESS. I THOUGHT I'D BE PACKED OFF TO THINKTWICE FOR SURE...
"BUT SOMETHING PULLED THE TELEPORTATION BEAM OFF-COURSE.
"A POWERFUL PSYCHIC IMPULSE TORE ME AWAY FROM YOU, DRAGGED ME HALFWAY AROUND THIS WORLD...
"...AND BROUGHT ME TO THIS COUNTRY. I MATERIALISED IN A DISUSED, DERELICT BUTCHER'S SHOP. AND IT WAS THERE...

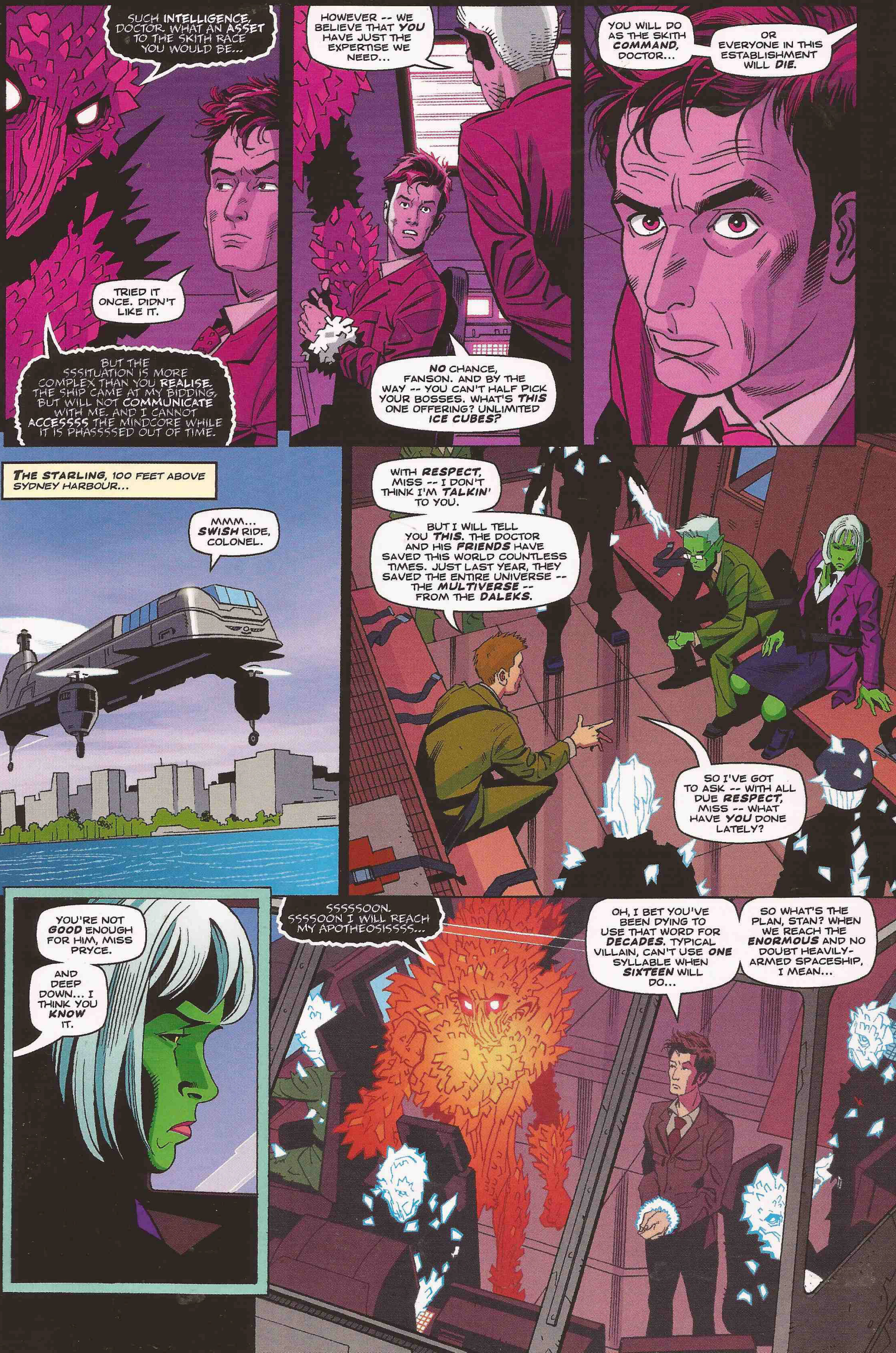

"...THAT I FOUND THE SKITH LEADER.
"HE HAD USED ALL BUT THE LAST OF HIS POWER TO SEND THE SUMMONS... BUT HE SENSED IMMEDIATELY THAT I WAS LOST -- ABANDONED. JUST LIKE HIM.
"HE MADE ME AN OFFER. I WOULD SERVE HIM FOR THE REST OF MY LIFE -- AND IN RETURN HE WOULD SAVE ME.
"BUT HE WAS STRANDED, WITHOUT RESOURCES. SO I HAD TO COME UP WITH A STRATEGY...
"HE HAD KILLED A UNIT SOLDIER -- CORPORAL MANNING. SO I USED MY PERCEPTION FILTER TO TAKE HIS PLACE, AND DELIVERED THE LEADER INTO UNIT'S HANDS. THEY CONCLUDED HE WAS INERT, HARMLESS...
"AND I WAS FREE TO BRING HIM DOWN TO THE BESTIARY. WHERE WE COULD GROW, AND PLAN..."
ARE YOU...
ARE YOU YAWNING?
ME? GOODNESS, NO -- THIS IS ALL UTTERLY FASCINATING, I ASSURE YOU.
BUT HONESTLY, DEAR, I'M LESS INTERESTED IN YOUR LIFE STORY...
...THAN I AM IN MINE. YOU KNOW ME, DON'T YOU, DEAR? NOT JUST FROM THE HOTEL -- FROM BEFORE.
SOMETHING HAS DAMAGED MY MEMORY, MR FANSON -- AND YOU ARE THE KEY TO GETTING IT ALL BACK.
I... I'LL DO WHAT I CAN, OF COURSE...
BUT I HAVE SOME CONDITIONS...
SIZZT!

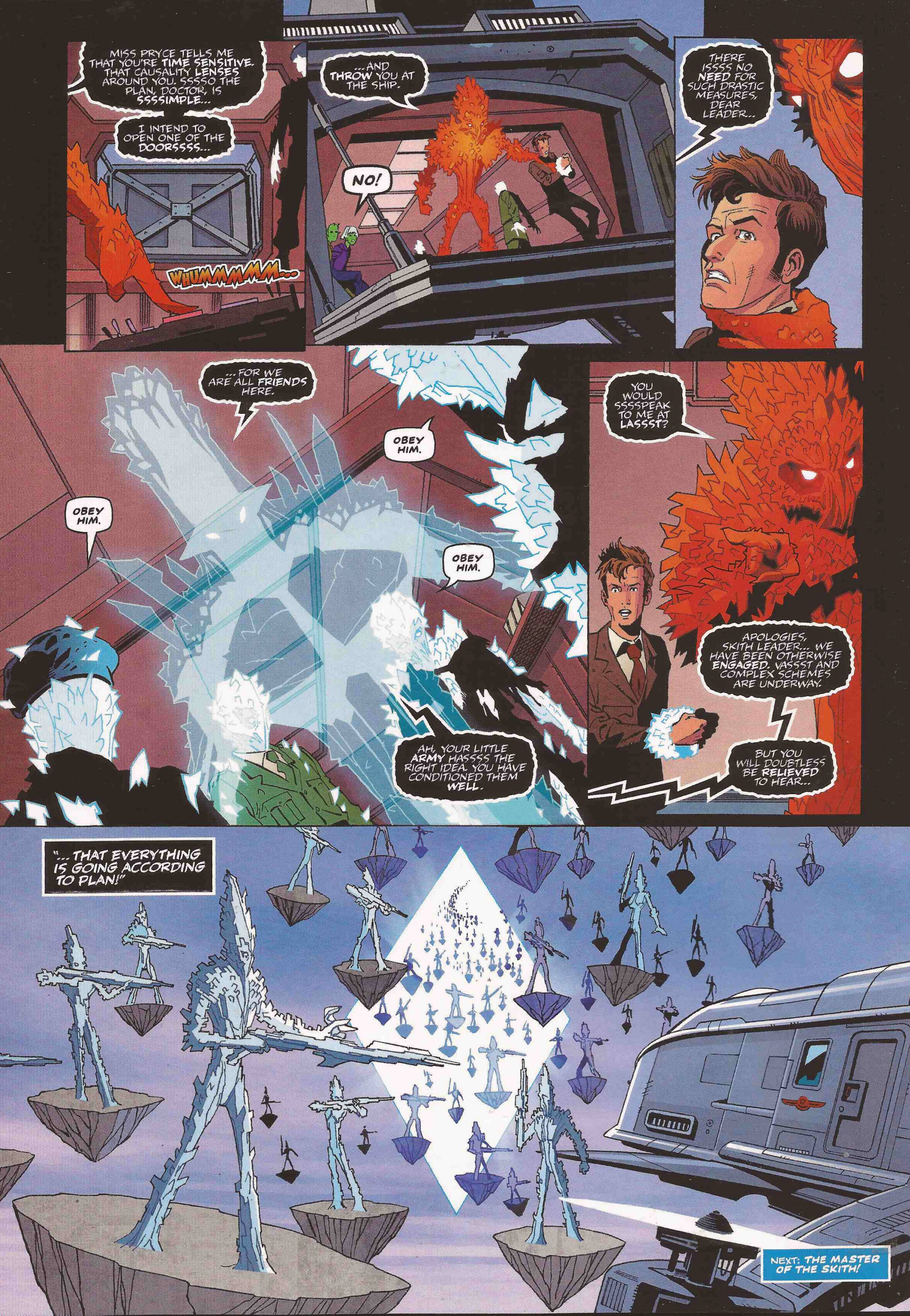

'SCUSE US, CORPORAL MANNING -- WE TRACKED MISS PRYCE DOWN HERE, AND...
WHAT THE...?
AH. LEADER, IF YOU'D BE SO KIND...
TAKE THEM.
SZZINGG! SHZINGG! SSHZINGG!!
W-WHAT'S HAPPENING TO THEM?
THIS IS WHAT THE SKITH DO. THIS IS HOW THEY ADVANCE, HOW THEY GROW. CALL IT ASSIMILATION, CALL IT INTEGRATION. CALL IT... THE ULTIMATE HOSTILE TAKEOVER.
SOON, MISTRESS -- ALL WILL BE SKITH-SELF.
BUT WE'LL START WITH THESE TWO.
GO NOW, MY SOLDIERS. SSSSPREAD THROUGH THE UNDERBASSSE...
"...AND CRUSH ALL RESISTANCE!"
OLDE B
DING-DING!
G'DAY, TOM. AND ISN'T IT A BEAUTIFUL ONE?
STUNNIN', CANDICE. HERE, IT'S A GOOD THING THE POMS WON THE SERIES -- I'M UP THIRTY BUCKS!


++CODEPHRASE ACCEPTED. WELCOME, COLONEL McCAY.++
TA, LOVE. GET A BREW ON, WOULDYA?
CLEVER.
THIS IS JUST ONE OF OUR SAFEHOUSES, DOCTOR -- IN CASE THE UNDERBASE FALLS INTO ENEMY HANDS. NOT LIKELY, BUT YOU NEVER KNOW.
U.N.
YOU GOT EVERYTHING YOU NEED?
THINK SO. JUST GIVE ME A SEC -- WE'RE TALKING ABOUT TWO WILDLY DIVERGENT TECHNOLOGIES HERE...
AAAAND...
VREEEE!
BINGO! HACKED THE CRYSTAL'S FIRMWARE, SLAVED IT TO YOUR MAINFRAME THEN TOLD IT TO SHOW ME WHERE IT CAME FROM...
THERE'S YOUR INVISIBLE OBJECT, COLONEL. A HUGE CRYSTAL SHIP -- ONE HUNDRED METRES ACROSS AND ALMOST THREE KILOMETRES HIGH...
HANGING LIKE A SWORD OVER THE CITY.
IT'S THE SKITH, ISN'T IT? YEAH, WE'VE GOT THESE GALAHS ON FILE -- EMBARGOED MATERIAL FROM ERNEST SHACKLETON'S BIOGRAPHY.
AREN'T THEY SCIENTISTS OR SOMETHING?
THAT'S WHAT THEY SAY. TRUTH IS, THEY JUST WANT WHAT ALL MONSTERS WANT -- TO REBUILD THE WORLD IN THEIR OWN IMAGE.
WEIRD THAT THEY'VE GOT TIME TRAVEL TECH, THOUGH -- THEY WEREN'T THIS ADVANCED THE LAST TIME I MET THEM...
SO WE'RE DEALIN' WITH A CATEGORY 8 ALIEN INCURSION, DEPLOYIN' EITHER DIMENSIONAL OR TEMPORAL TECHNOLOGY, LIKELY WITH A VIEW TO ASSIMILATION. HA! MY KIND OF CAPER.
BUT PRIORITY ONE IS THE SITUATION ON THE BRIDGE. GREYHOUND TO TRAP ONE -- YOU READIN' ME, BRAXTON...?


WE NEED A HEAVY COMBAT TEAM TO SECURE SHB. I KNOW YOU'RE A VEGGIE, LOVE, BUT HOW DO YOU FEEL ABOUT BLOWIN' UP A T-REX?
U.N.I.T
WE'VE GOT PROBLEMS OF OUR OWN, COLONEL -- POWER'S GONE IN SECTIONS FIVE, EIGHT AND NINE, AND THE SECURITY GRID'S DOWN...
I'M NOT ONE TO GET JUMPY, SIR -- BUT I'D SAY...
...WE'VE GOT TROUBLE.
SSSSSSSSSSSS
HMM. LOST CONTACT.
ALRIGHT, NERD-TIME'S OVER, DOCTOR...
"...WE'RE HEADIN' BACK TO THE UNDERBASE."
++++ACCESS: AUTHORISED -- HELLO COLONEL McCAY++
SOMETHING WRONG, DOC?
JUST A BIT OF SPHENOPALATINE GANGLIONEURALGIA. ICE CREAM HEADACHE -- EVER HAD ONE?
NOT SINCE I WAS SIX. WHY?
I'VE GOT ONE NOW. HELLO, MADGE!
DOCTOR. DARLING DOCTOR. IT'S DIVINE TO SEE YOU, DEAR. THE FUSS THEY WERE MAKING AROUND HERE -- I HONESTLY THOUGHT YOU HAD DIED...
NOW, BEFORE WE GET DOWN TO BRASS TACKS, I JUST WANTED TO SAY...
I'M SO, SO SORRY.
WHAT...?


AAAAGGGHH!!!
SHE'S LOST IT! MANNING -- DETAIN HER!
I DON'T THINK I WILL, SIR. NO.
KKKKZZZZZZZZ!
WHAT ARE YOU TALKIN' ABOUT?! I'M GIVIN' YOU AN ORDER, SON!
LOOK AROUND, YOU GREAT BLOODY APE. CAN'T YOU SEE?
YOU'RE NOT IN CHARGE ANYMORE.
TAKE THE DOCTOR AWAY...
"...THE LEADER WANTS TO SEE HIM."
ICE CREAM HEADACHE. HA.
EITHER I'VE BEEN WOLFING DOWN THE CHOC ICES...
...OR I'M IN THE ESTEEMED COMPANY OF THE SKITH LEADER. HELLO, LEADER -- YOU LOOK RUBBISH, BY THE WAY.
AND MAJENTA! OH, I WISH I COULD SAY I WAS PLEASED TO SEE YOU...
THEY SAID THEY COULD HELP ME, DOCTOR. WHAT ELSE COULD I DO?
AND THEN THERE'S...
NOPE -- NO IDEA.
FANSON, DOCTOR. REMEMBER? YOU TOOK AWAY MY MISTRESS, MY JOB AND EVERYTHING ELSE THAT WAS DEAR TO ME?
NNNNOT RINGING A BELL. SORRY.
ENOUGH OF THIS FOOLISHNESSSS!
QUITE RIGHT, LEADER, DOWN TO BUSINESS. NOW, THE FACT THAT I'M STILL ALIVE PROBABLY MEANS THAT YOU NEED MY HELP. BUT WITH WHAT?
OHHH... IT'S THE SHIP, ISN'T IT? THEY'VE LEFT YOU TO LANGUISH DOWN HERE WITH THESE SMELLY OLD APES... AND YOU WANT TO KNOW WHY.


SUCH INTELLIGENCE, DOCTOR. WHAT AN ASSET TO THE SKITH RACE YOU WOULD BE...
TRIED IT ONCE. DIDN'T LIKE IT.
BUT THE SSSITUATION IS MORE COMPLEX THAN YOU REALISE. THE SHIP CAME AT MY BIDDING, BUT WILL NOT COMMUNICATE WITH ME. AND I CANNOT ACCESSSS THE MINDCORE WHILE IT IS PHASSSSED OUT OF TIME.
HOWEVER -- WE BELIEVE THAT YOU HAVE JUST THE EXPERTISE WE NEED...
NO CHANCE, FANSON. AND BY THE WAY -- YOU CAN'T HALF PICK YOUR BOSSES. WHAT'S THIS ONE OFFERING? UNLIMITED ICE CUBES?
YOU WILL DO AS THE SKITH COMMAND, DOCTOR...
OR EVERYONE IN THIS ESTABLISHMENT WILL DIE.
THE STARLING, 100 FEET ABOVE SYDNEY HARBOUR...
MMM... SWISH RIDE, COLONEL.
WITH RESPECT, MISS -- I DON'T THINK I'M TALKIN' TO YOU.
BUT I WILL TELL YOU THIS. THE DOCTOR AND HIS FRIENDS HAVE SAVED THIS WORLD COUNTLESS TIMES. JUST LAST YEAR, THEY SAVED THE ENTIRE UNIVERSE -- THE MULTIVERSE -- FROM THE DALEKS.
SO I'VE GOT TO ASK -- WITH ALL DUE RESPECT, MISS -- WHAT HAVE YOU DONE LATELY?
YOU'RE NOT GOOD ENOUGH FOR HIM, MISS PRYCE.
AND DEEP DOWN... I THINK YOU KNOW IT.
SSSSSOON. SSSSOON I WILL REACH MY APOTHEOSISSSS...
OH, I BET YOU'VE BEEN DYING TO USE THAT WORD FOR DECADES. TYPICAL VILLAIN, CAN'T USE ONE SYLLABLE WHEN SIXTEEN WILL DO...
SO WHAT'S THE PLAN, STAN? WHEN WE REACH THE ENORMOUS AND NO DOUBT HEAVILY-ARMED SPACESHIP, I MEAN...


MISS PRYCE TELLS ME THAT YOU'RE **TIME SENSITIVE**. THAT CAUSALITY **LENSES** AROUND YOU. SSSSO THE PLAN, DOCTOR, IS **SSSSIMPLE**...
I INTEND TO OPEN ONE OF THE **DOORSSSS**...
WHUMMMMM...
...AND **THROW** YOU AT THE SHIP.
NO!
THERE ISSSS NO **NEED** FOR SUCH DRASTIC MEASURES, DEAR LEADER...
...FOR WE ARE ALL **FRIENDS** HERE.
OBEY HIM.
OBEY HIM.
OBEY HIM.
AH, YOUR LITTLE **ARMY** HASSSS THE RIGHT IDEA. YOU HAVE CONDITIONED THEM **WELL**.
YOU WOULD SSSSPEAK TO ME AT **LASSST**?
APOLOGIES, SKITH LEADER... WE HAVE BEEN OTHERWISE **ENGAGED**. VASSST AND COMPLEX SCHEMES ARE UNDERWAY.
BUT YOU WILL DOUBTLESS BE **RELIEVED** TO HEAR...
"...THAT EVERYTHING IS GOING ACCORDING TO PLAN!"
NEXT: THE MASTER OF THE SKITH!

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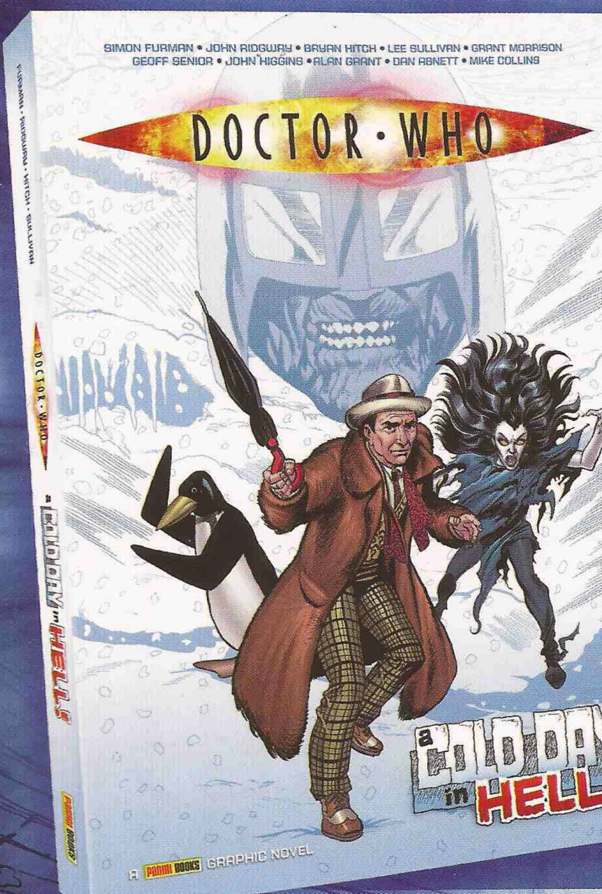
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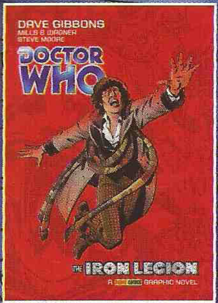
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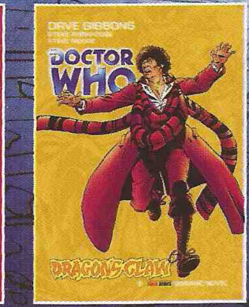
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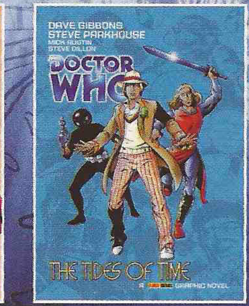
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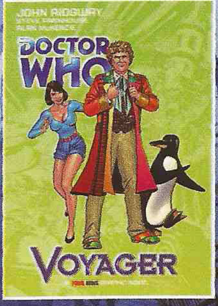
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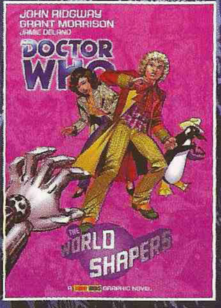
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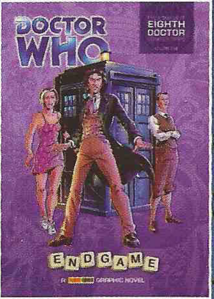
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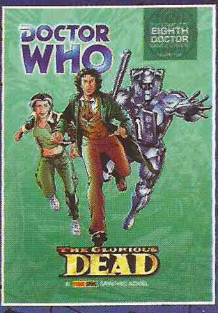
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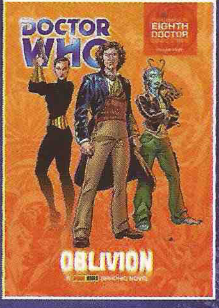
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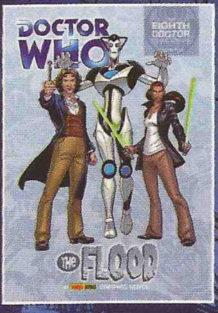
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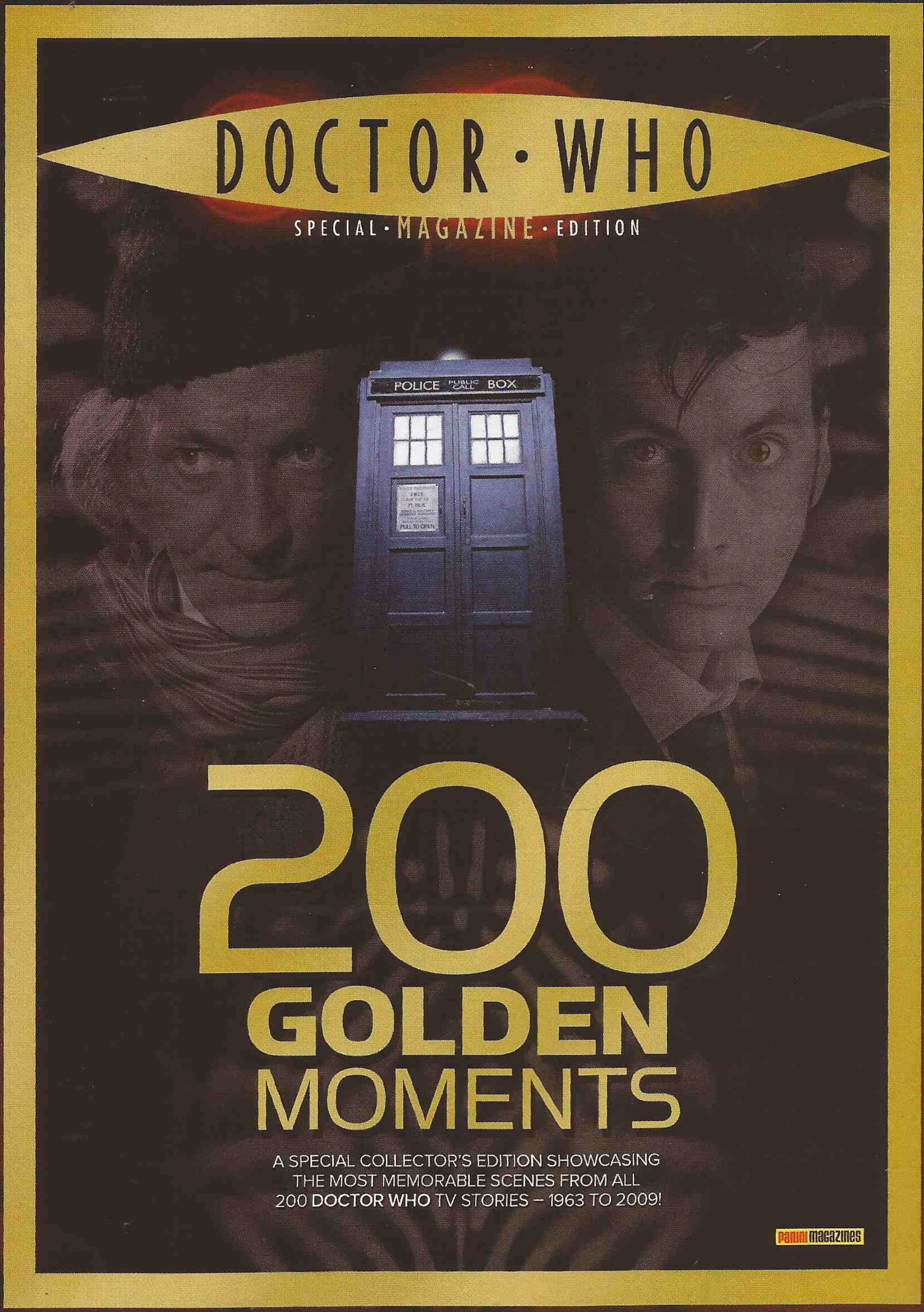

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Neil Harris wonders where else he's seen the Doctor...

IN ALL BUT NAME?

Have you ever found yourself watching a film or a TV show, other than *Doctor Who*... and suddenly the Doctor turns up?

I don't mean one of the actors to have played the Doctor, or actors who would be good choices to play the Doctor. I mean actors who are already playing an incredibly *Doctor Who*-ish character... but not in *Doctor Who*.

It's tricky to define what makes a character Doctor Who-ish, but he or she should be intelligent, funny, obsessive. He or she should disrespect authority and flout convention. There should be something compellingly odd about them, something mercurial and enigmatic. A sense that, beneath the surface, darkness lies.

I'm not talking either about characters who may allegedly have been inspired by the Doctor, such as Marcie from *Dark Season*, Ken Campbell's *Erasmus Microman*, Dr John Cornelius from *Virtual Murder*, Dr John Strange from *Strange* (what is it about Doctors and being called John?) or even Dr John Chessington, the dotty inventor with Jon Pertwee's bouffant and Peter Davison's jumper who appeared in adverts for the Chessington World of Adventures during the 90s.

There is something quintessentially British about the Doctor's character and what really brings that home is seeing American attempts to do the same sort of thing. It's as if they're attempting to do 'eccentric' – but only within rigidly-defined parameters of eccentricity, due to a fear that audiences might not warm to a character they don't entirely understand. The best of the bunch is Dr Emmett Brown from the *Back to the Future* movies, a US attempt at the Doctor, but without the danger or mystery. *Doctor Who* without the Who, basically. The same goes for Professor Arturo from *Sliders*; a fine character and a fine performance, but in comparison to the Doctor, decaffeinated.

The difference is that the Doctor is drawn from a tradition of dark and amoral figures from British children's literature; think of the Professor from *The Lion, the Witch and the Wardrobe* or Cole Hawlings from *The Box of Delights* (later played on television by Patrick Troughton). Most pertinently, there's Professor Wedgwood from the *Target Luna* series and the various Quatermassi, all direct antecedents of the Doctor.

Anyway, here's my Top Ten of the most Doctor Who-ish performances outside of *Doctor Who*. Unfortunately, because David Tennant was later cast as the Doctor, I couldn't include his incredibly Doctor Who-ish turn as Dr John Casanova in *Casanova*...

10 ALAN DAVIES AS JONATHAN CREEK

Okay, so he's a bit nasal, mumbly and lackadaisical, but on the other hand, he's got perfect Doctor Who hair.

9 DAVID DIXON AS FORD PREFECT IN *THE HITCH-HIKER'S GUIDE TO THE GALAXY*

David was cast partly because of his unusually pale blue eyes; he looks alien. And with his breathlessly fretful delivery, he's playing Peter Davison's Doctor before Peter Davison did. And of the two, his costume is clearly the more Doctor Who-ish.

8 DAVID COLLINGS AS SILVER IN *SAPPHIRE & STEEL*

Following his twinkly and charismatic cameo in this early 80s ITV show, David Collings was on every fan's wish-list to play the Doctor; eventually he played the part in one of Big Finish's *Unbound* stories. But, ironically, he was more like the Doctor in *Sapphire & Steel* than in *Doctor Who*.

> **"David Dixon as Ford Prefect looks alien. He's playing Peter Davison's Doctor before Peter Davison did..."**

7 RICHARD O'BRIEN AS RICHARD O'BRIEN IN *THE CRYSTAL MAZE*

Another one for the wish-lists, Richard O'Brien comes across as one of those people who spends most of their lives acting as though they've recently been beamed down to Earth. If anyone could pull off a suit covered in question marks, it's him.

6 JEFF GOLDBLUM AS DR IAN MALCOLM IN *JURASSIC PARK*

Or the scientist he played in *Independence Day*, they're both the same. Jeff's quirky, train-of-thought delivery and ability to make technobabble sound sexy means that if anyone should've been the Doctor in a 90s Hollywood movie, it should've been him. Strikes me as being, potentially, a very Matt Smith-ish Doctor.

5 IAN RICHARDSON AS THE MAGICIAN IN *THE MAGICIAN'S HOUSE*

In *House of Cards* and *Murder Rooms* Ian demonstrated he could be both charming and terrifying at once. That's what you want from a Doctor. And in *The Magician's House*, he played a Hartnell-esque Doctor possibly even better than William Hartnell did.

4 DAVID BOWIE AS NIKOLA TESLA IN *THE PRESTIGE*

We all know David Bowie is, in fact, an alien who fell to Earth during the 70s in order to make the homo superior children boogie. But never mind that, what matters is that in this role he's mesmerising as a nineteenth-century scientist with a sinister secret and an even more sinister moustache. He could well have been the Doctor all along.

3 DONALD SUTHERLAND AS MERRICK JAMISON-SMYTH IN *BUFFY THE VAMPIRE SLAYER*

No, not Anthony Stewart Head as Giles – Donald Sutherland's Watcher is the one to watch. He even has a floppy Doctor Who hat! Hypnotic, world-weary, inscrutable and absolutely a Time Lord. And that's just in the video for Kate Bush's *Cloudbusting*.

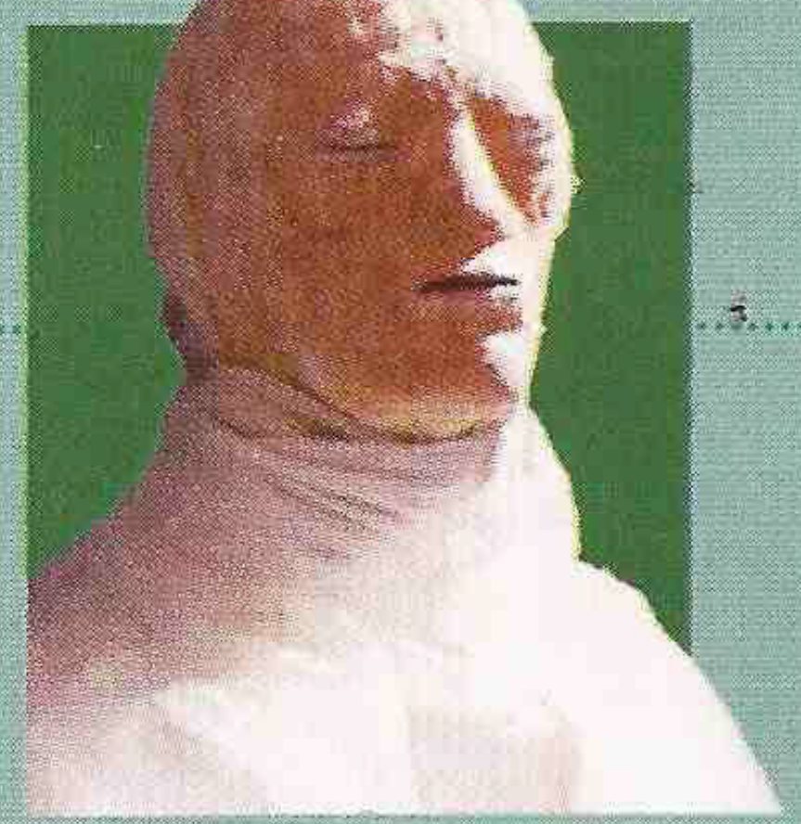
2 JOHNNY DEPP AS ICHABOD CRANE IN *SLEEPY HOLLOW*

Sleepy Hollow has to be, without doubt, the greatest *Doctor Who* story ever told that isn't actually a *Doctor Who* story. Depp is every inch the Doctor – an unconventional eighteenth-century detective, passionate, magnetic and with a love for outlandish gadgets.

1 GENE WILDER AS WILLY WONKA IN *WILLY WONKA & THE CHOCOLATE FACTORY*

And at Number One, it's Gene Wilder giving one of the most Doctor Who-ish performances ever given (and that includes *Doctor Who*). He has it all; the costume, the hair, the eyes. The hat. The eccentricity, the easy charm, the unpredictability and the darkness. The understated black humour. If anyone shows how the Doctor should be played, it's Gene in this film. He's simultaneously adorable and terrifying. In particular, check out the scene where they're on the boat ride and he starts reciting a rhyme about how "there's no earthly way of knowing which direction we are going..."

All that's missing is a cliffhanger sting. DWM



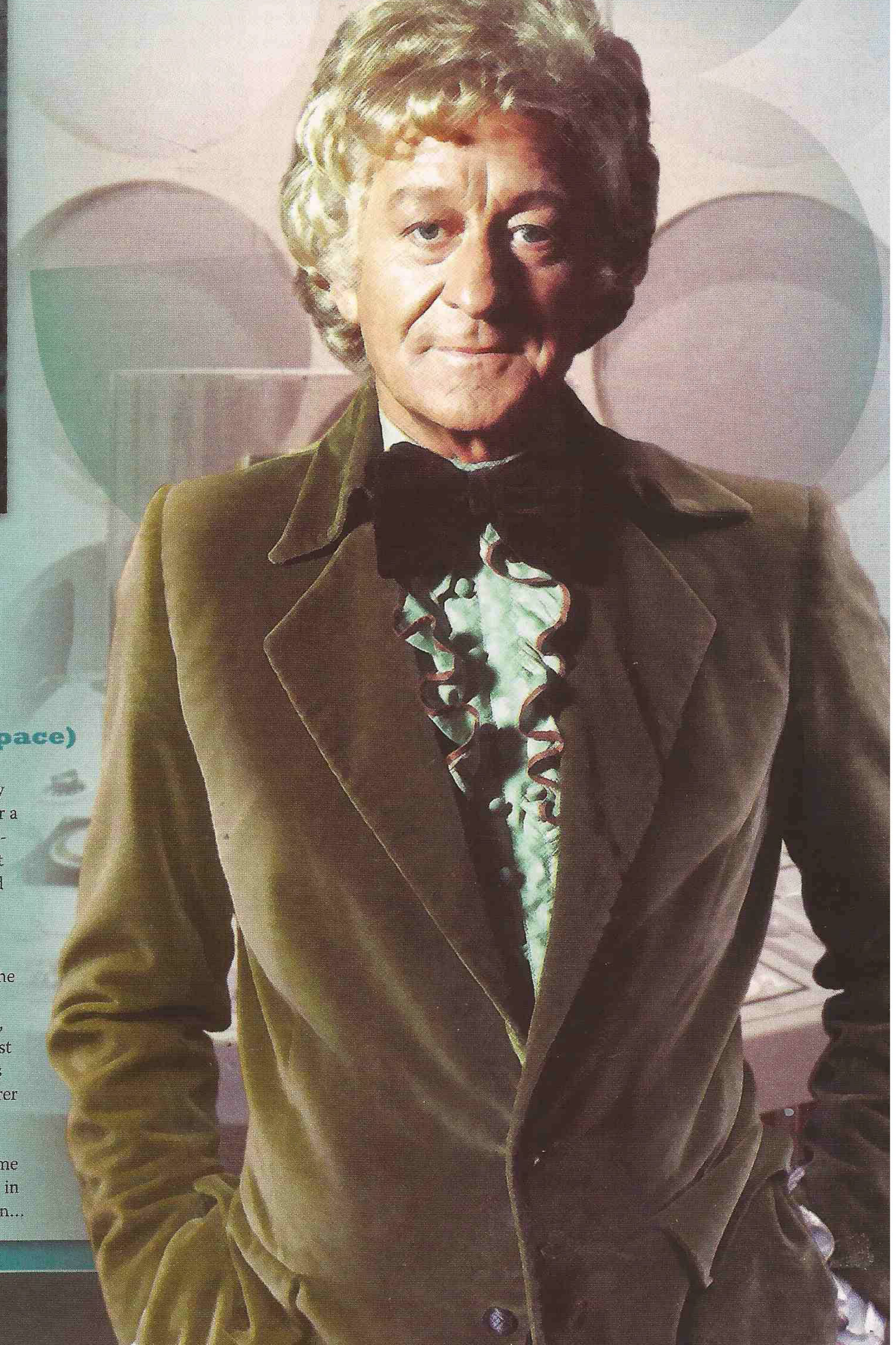
As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to... The THIRD DOCTOR

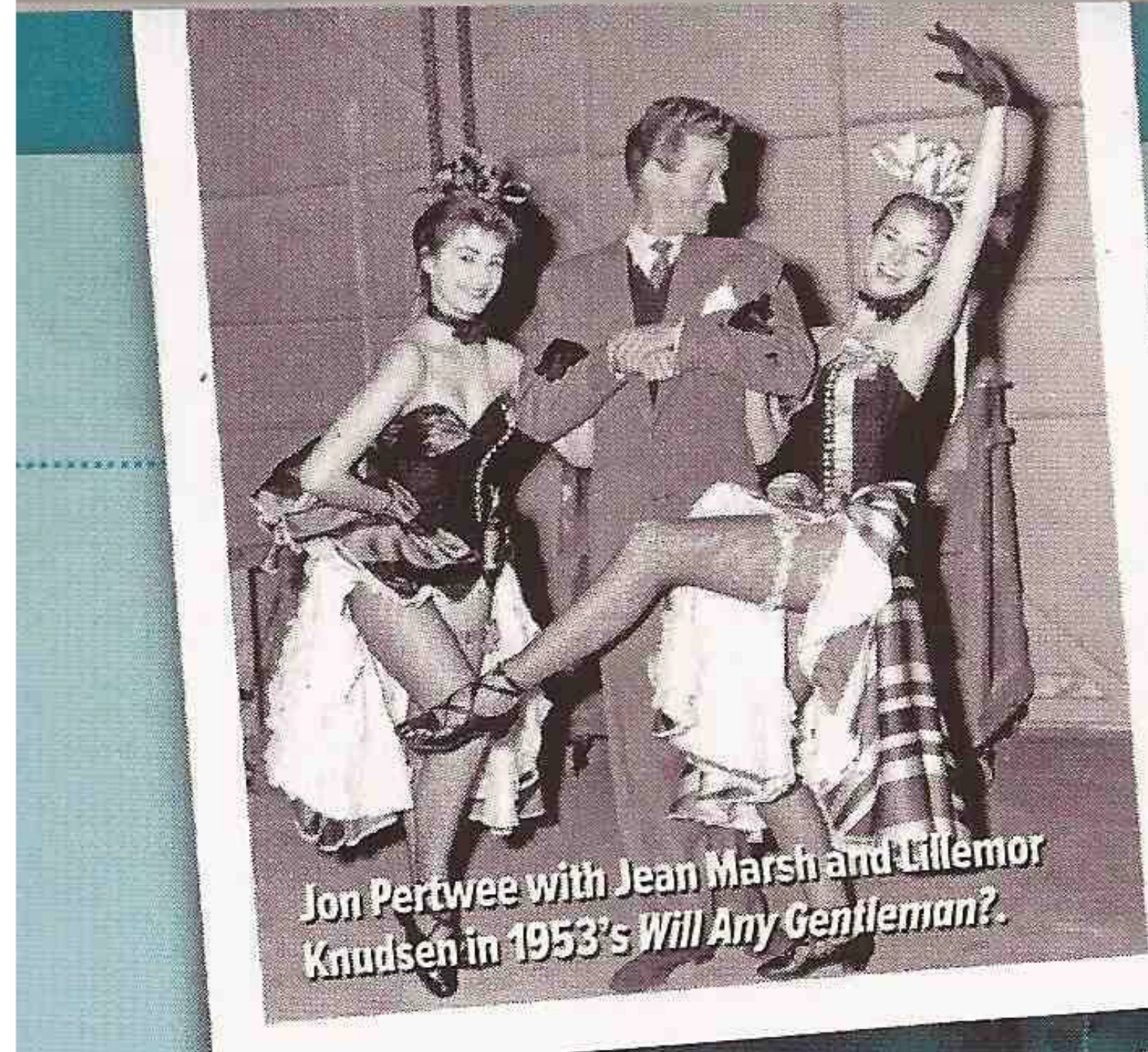
(1970-1974)

Adaptability is the key to survival, and in 1970 both *Doctor Who* and its lead character underwent the most radical makeover the series had yet seen. Behind the decision to ground the new Doctor on twentieth-century Earth lay some sound economic and cultural reasoning: where once the show had taken its lead from historical swashbucklers and Saturday morning picture serials, it was now being reimagined as an action-packed fantasy thriller with shades of James Bond, *Department S* and *The Avengers*. Shorter seasons and canny budgeting brought the freedom to lavish greater resources on hardware, stunts and location filming. In many ways, *Doctor Who* was growing up. But underneath it all, the show was just as magical and as charming as ever – and in his flamboyant new incarnation, so was the Doctor himself...

> *"You'll never understand... I want to see the universe, not rule it!"* **(Colony in Space)**



At first glance the tall, elegant and decidedly patrician Third Doctor could scarcely offer a greater contrast to his unkempt, authority-baiting predecessor. With a taste for velvet jackets, classic cars and vintage wines, and a newfound habit of casually namedropping world leaders, this clubbable, ruffle-shirted Doctor initially seems to be something his earlier selves never were: a member of the establishment. But look a little closer, and he's nothing of the sort: the Third Doctor remains resolutely at right angles to authority. His popular image is of the stylish man of action, but that's just one element among many. He's also a moralist who strives for racial harmony, a philosopher who ponders the meaning of courage and free will, and a restless wanderer who aches to repair the TARDIS and return to the stars. Exiled to Earth and acting as UNIT's scientific adviser, he can initially make only rare excursions into space at the Time Lords' bidding – and when they finally restore his freedom in the wake of the Omega affair, change is in the air once again...



Jon Pertwee with Jean Marsh and Lillemor Knudsen in 1953's *Will Any Gentleman?*.

Jon Pertwee (1919-1996)

After a shaky start which saw him expelled from RADA, Jon Pertwee learned the actor's trade in weekly repertory before joining the Royal Navy on the outbreak of World War Two. An attachment with Naval Intelligence, vetting radio comedies for sensitive material, led to an important break for the young actor when he found himself standing in for an absentee performer. After the war he enjoyed a meteoric rise in radio shows like *Waterlogged Spa*, *Puffney Post Office* and *Pertwee Goes Round the Bend*, and appeared in films including *A Yank in Ermine*, *A Funny Thing Happened on the Way to the Forum*, and three of the famous *Carry On* comedies.

A guest role in *The Avengers* and a stint on *Jackanory* raised his television profile, and by the end of the 1960s he was a household favourite thanks to the kaleidoscope of comic characters he created for the BBC radio classic *The Navy Lark*, which had begun in 1958 and ran for 18 years.

When news emerged in 1969 that Patrick Troughton was to hang up the TARDIS key, it was Pertwee's *Navy Lark* colleague Tenniel Evans who suggested that Jon should put himself forward for the role. If Troughton had been a predominantly 'straight' actor who laced his Doctor with comic touches, Pertwee was effectively the reverse: having made his reputation as a comedian and funny-voice man, he invested his Doctor with unexpected gravitas, relishing the comic elements while grounding them in a straight performance. It was a successful recipe, helping to propel *Doctor Who* to new heights of success.

After *Doctor Who* came more films, including *One of Our Dinosaurs is Missing* and *Adventures of a Private Eye*, but the role that would dominate his post-Doctor career was the title character in *Worzel Gummidge*, ITV's unforgettable series about a naughty scarecrow brought to life by the affection of two youngsters. It was perhaps Pertwee's finest performance, and certainly the one of which he was proudest.

His later credits included *Carry On Columbus*, *Virtual Murder* and *Young Indiana Jones*. Pertwee embraced his *Doctor Who* legacy, appearing at countless conventions and in 1983's anniversary adventure *The Five Doctors*, as well as the 1989 theatre show *Doctor Who: The Ultimate Adventure* and a pair of radio plays in the 1990s. In 1995 he embarked on a one-man tour, delighting theatre crowds with reminiscences of his long career. A trouper to the last, he was still planning new projects when he suffered a fatal heart attack in the United States on 20 May 1996.

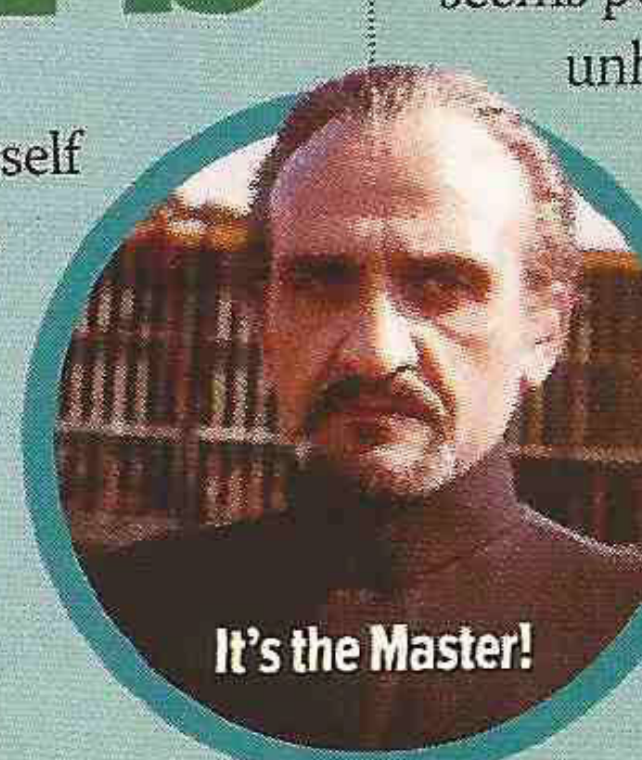
Pertwee's favourite television role – as scarecrow Worzel Gummidge.

Notable FIRSTS

Much of *Doctor Who*'s familiar lore makes its début in the Third Doctor's era. As well as revealing that the Doctor has two hearts, *Spearhead from Space* unveils the phrase 'dimensionally transcendental' to explain the TARDIS' bigger-inside-than-out properties, while the final episode of *Planet of the Spiders* features the first use of the term 'regeneration' to describe what happens when a Time Lord changes bodies. Another piece of the jigsaw falls into place in Part Two of *The Time Warrior*, when the Doctor lets slip for the first time that his home planet goes by the name of Gallifrey.

- In fact, The *Time Warrior* is a tale of many firsts: it also introduces us to a young journalist called Sarah Jane Smith, and a new race of aliens in the warlike Sontarans. Other monstrous arrivals in the Third Doctor's era include the plasticised Autons, the troglodytic Silurians, the pelagic Sea Devils and the pithecanthropoid Ogrons, a race of mercenaries employed by the Doctor's arch-enemies the Daleks. Talking of which, enemies seldom come any more arch than the evil Master, who materialises in *Terror of the Autons* and rapidly establishes himself as the Third Doctor's most enduring foe.

The Time Warrior – a story of firsts: Gallifrey, Sarah Jane and the Sontarans.



It's the Master!

- After the predominantly studio-bound adventures of the first two Doctors, *Spearhead from Space* became the first *Doctor Who* serial to be shot entirely on location. This was an emergency measure when industrial action temporarily closed the BBC's studios, and such excursions would remain a rarity (there wouldn't be another all-location story until the Fourth Doctor's adventure *The Sontaran Experiment*, and none thereafter until the days of the Seventh Doctor). Even so, *Doctor Who* was now moving outdoors in a big way. All but two of the Third Doctor's serials feature location filming, and the only exceptions (the two Peladon adventures) boast extensive sequences shot on film at Ealing Studios.

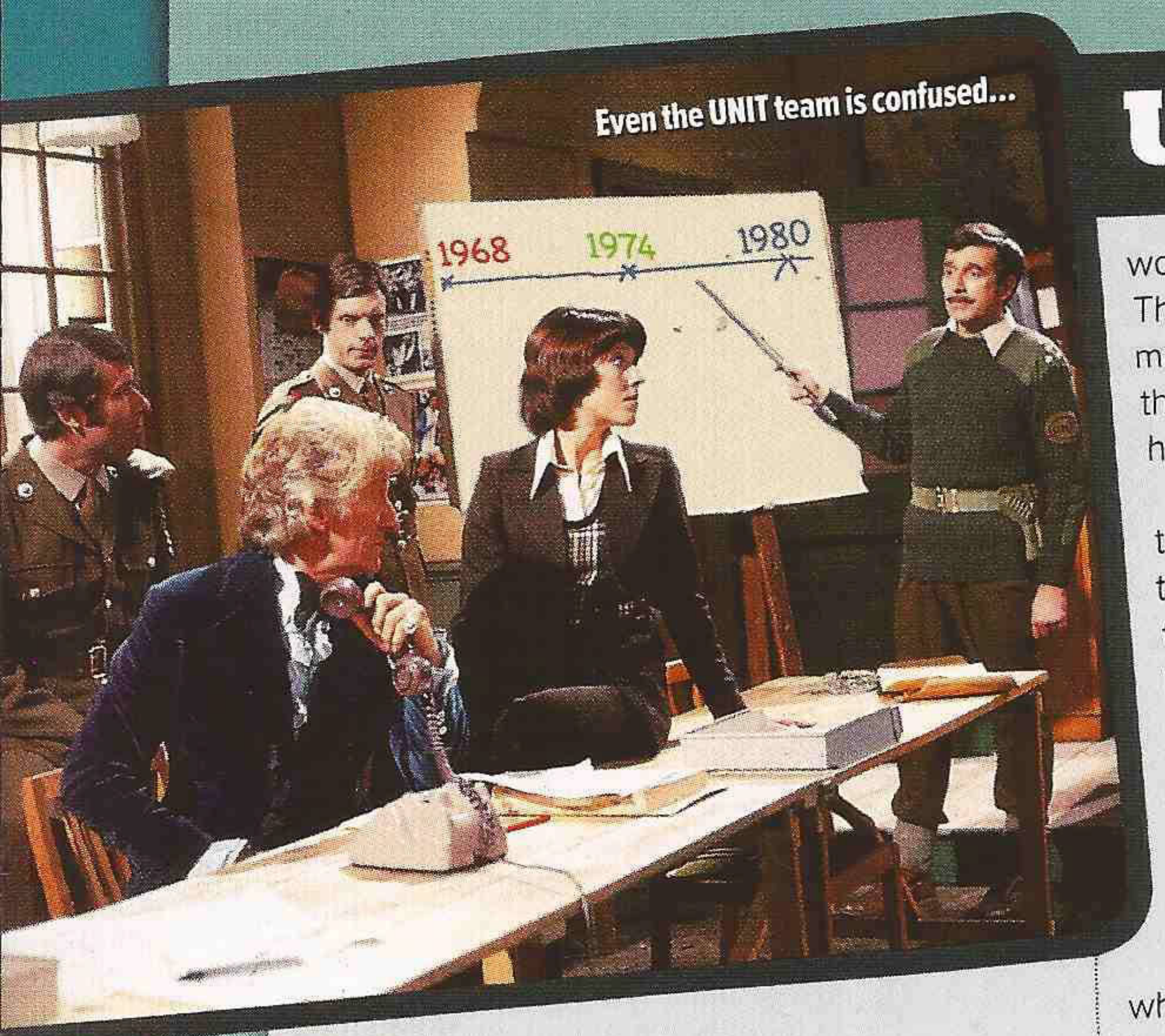
- With the great outdoors comes the hardware. You'll find a fuller exploration of the Third Doctor's motoring milestones elsewhere in this feature, but at pole position in his vehicular vanguard is the jaunty jonquil jalopy unveiled in *Doctor Who and the Silurians*. Bursting with character and bristling with gadgets ranging from an anti-theft forcefield to a minimum inertia super-drive, 'Bessie' was destined to become a much-loved ingredient of the series well into the 1980s. (Incidentally, the *OED* defines a 'roadster' as a two-seater – so there'll be no mention here of that inaccurate old chestnut 'sprightly yellow roadster'. Oh, Jehosophat.)

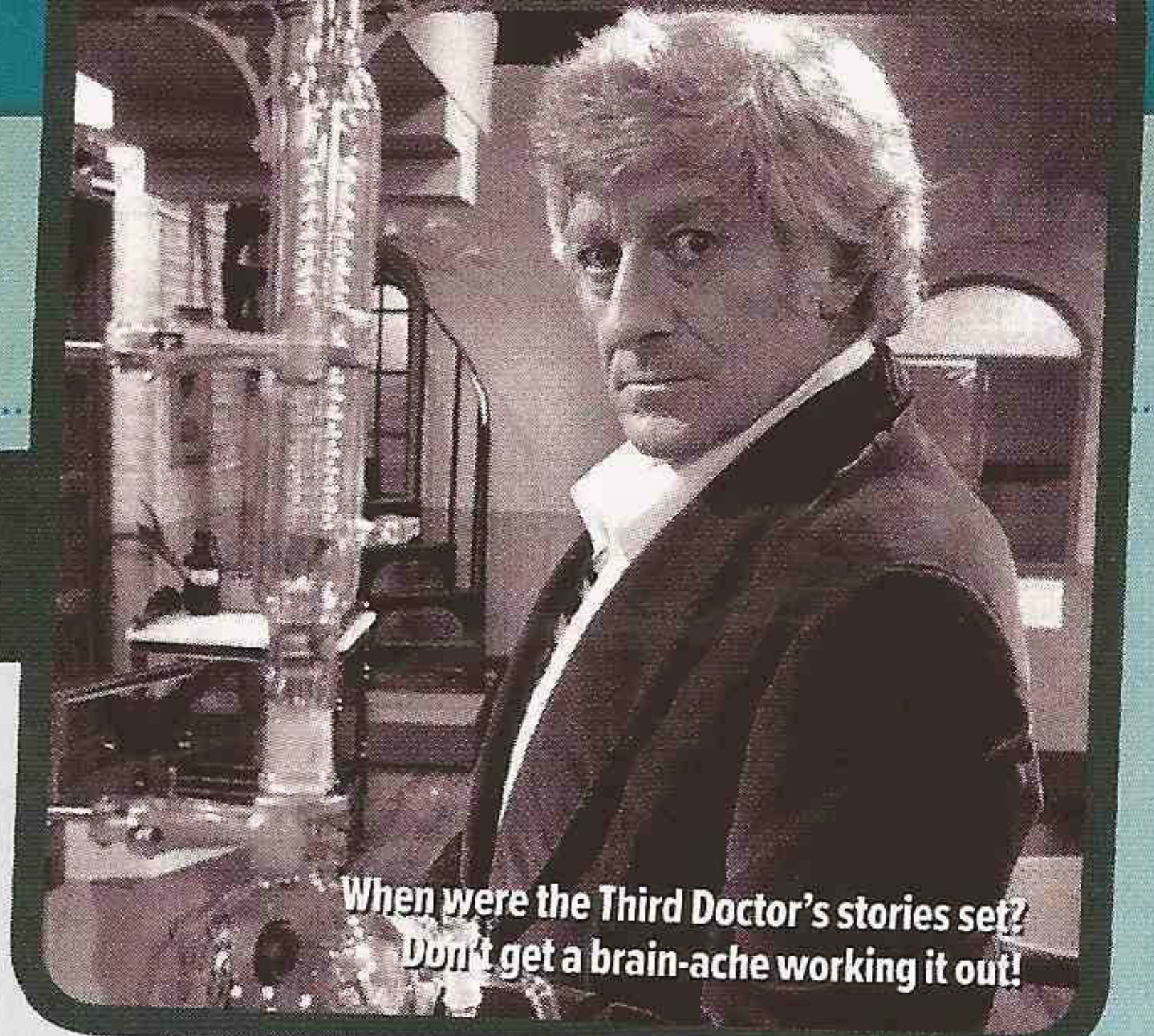
- Most of the Doctors have proved themselves reasonably handy in a scrap, but the Third Doctor takes a proactive approach to physical combat which puts his other selves in the shade. It's a trait that doesn't emerge straight away – in fact he seems positively overwhelmed when jumped by an unhinged pot-holer in *Doctor Who and the Silurians* – but the turning point arrives in Episode 2 of *Inferno*, when an ongoing fixation with all things Venusian takes off in style as he unleashes the martial art of Venusian Karate on the hapless Professor Stahlman. In no time at all, the Third Doctor is chopping down UNIT soldiers, medieval brigands and alien monsters alike to the accompaniment of the traditional Venusian cry of "Hai!" To be fair, before legging it he often has the decency to stop and apologise as they writhe on the ground in agony.

The Doctor demonstrates the power of the "Hai!"

- In *Doctor Who*'s first great outpouring of self-reflexive nostalgia, the Third Doctor becomes the first to encounter his past selves. In an audacious piece of plotting dreamed up to celebrate the show's tenth anniversary, the Time Lords manipulate the Doctor's time-stream to allow all three incarnations to team up in the first of several 'reunion' adventures, aptly entitled *The Three Doctors*. Together they face the threat of Omega, a legendary figure from Time Lord mythology who evidently likes to do things in tens: he'll be back a decade later to raise the curtain on the show's twentieth season.

The Watcher's Guide to...
The THIRD DOCTOR


Even the UNIT team is confused...


When were the Third Doctor's stories set? Don't get a brain-ache working it out!

UNIT of Time

"Back in the Seventies – or was it the Eighties?" The Tenth Doctor's uncertainty in *The Sontaran Stratagem* tips the wink to a burning question which has long caused sleepless nights for *Doctor Who* historians: when exactly are the Third Doctor's UNIT adventures supposed to take place? The original intention was that they were set a few years into the future: hence, for example, manned rockets to Mars in *The Ambassadors of Death* and a television channel called BBC3 in *The Dæmons*. In *The Green Death* we learn that Britain's Prime Minister is called Jeremy (something that never happened in the real world, although in 1973 Liberal leader Jeremy Thorpe was considered a contender by many), and by the time of *Terror of the Zygons* the PM's a woman (something that *did* happen, but not until four years later).

So what are we to make of all this? One theory is that all Earthbound *Doctor Who* takes place in a parallel dimension not quite the same as our own (and on the most basic level this has to be true, because nobody ever appears to have heard of the TV show *Doctor Who*, which seems a bit unlikely). But parallel dimension or no, contradictions have sprung up over the years which mean that it's now utterly impossible to square the circle of 'UNIT dating'. Not that this has deterred fans from trying, often via the most labyrinthine of theories. If you feel like having a go, here are just a few of the bothersome inconsistencies that somehow need to be reconciled. Good luck!

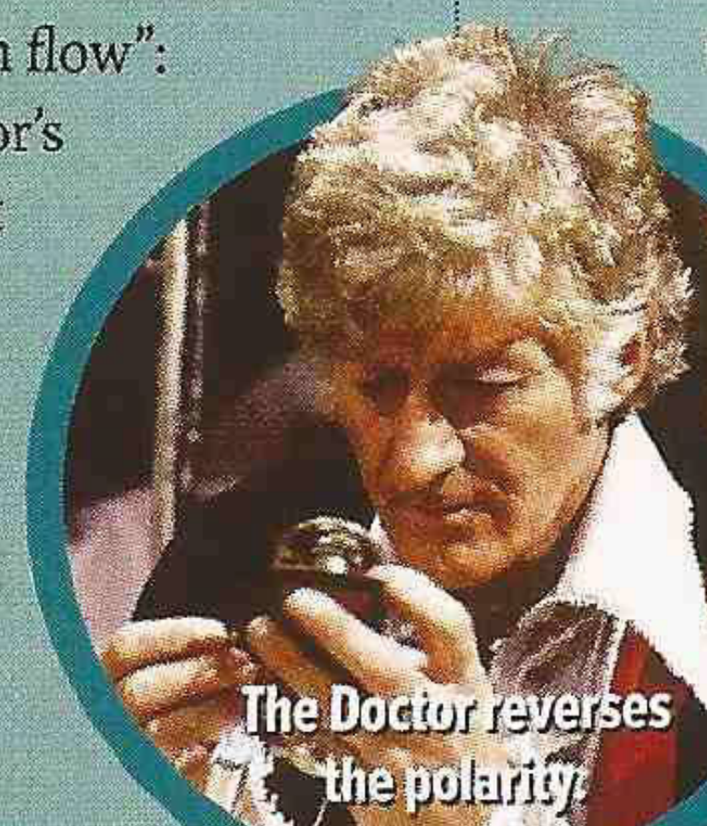
- *The Web of Fear* establishes that *The Abominable Snowmen* was set in 1935, 'over 40 years ago' – from which we can conclude that *The Web of Fear* is set after 1975.
- In *The Invasion*, the Brigadier says it's four years since *The Web of Fear*, thereby implying that it's now some time after 1979.
- In *Doctor Who and the Silurians*, a taxi driver asks for a fare of 'seven and six', placing the story before Britain's currency was decimalised in 1971.

DEVIL'S END
Temporary fault
BBC 3 tv

- In *Pyramids of Mars*, Sarah Jane Smith says, "I'm from 1980," presumably referring to the setting of her début story *The Time Warrior*.
- The spin-off show *K9 and Company* is set in December 1981 – and yet clearly some years after Sarah Jane's return home in *The Hand of Fear*. Eek!
- But hang about – in *Invasion of the Dinosaurs*, Sarah Jane says that she is 23 years old, while in *The Sarah Jane Adventures* we learn that she was a newborn baby in 1951. Combining these clues would suggest that she is 'from' 1974 instead. Er...
- In *Mawdryn Undead*, the Brigadier reveals that he retired from UNIT in 1976. Aargh!

Cliché-Busting: Reverse the Polarity of the Neutron Flow!

There are two facts that every *Doctor Who* fan knows about "reverse the polarity of the neutron flow": (a) it's the Third Doctor's catchphrase, and (b) it makes no scientific sense whatsoever. But wait! Both of these facts are actually wrong. Well, kind of.


The Doctor reverses the polarity.

To a benevolently open mind, "reverse the polarity of the neutron flow" might *just* make sense. It's true that neutrons carry no charge, but according to the Doctor's phrase it's the 'flow' that has a polarity, not the neutrons themselves. So let's divest the word 'polarity' of electromagnetic connotations and assume that it's simply being used as a fancy word for 'direction'. Next question: do neutrons 'flow'? Not in their normal state, no – but under certain conditions, such as those afforded by a particle accelerator like the one in *Doctor Who and the Silurians*, they could be made to do so. It's hard to imagine why anyone would particularly *want* to flow neutrons, but that's not my problem.

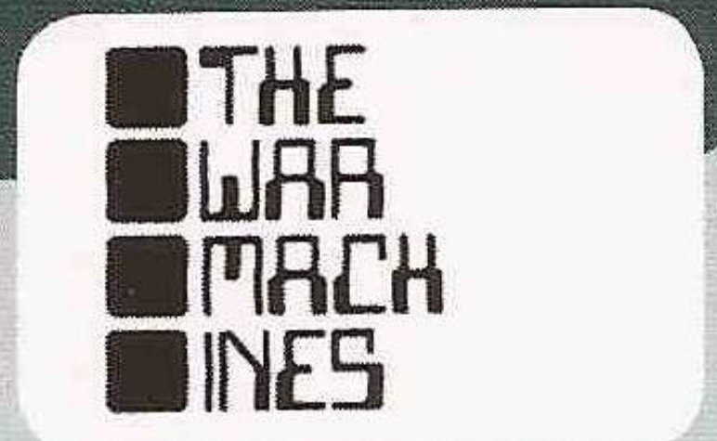
Of course, in reality it's just a piece of technobabble that Jon Pertwee found easy to remember, but here's where we come to the interesting bit: contrary to popular belief, the Third Doctor uses the phrase only once – *once!* – during his entire five-year run. There are some near misses (he saves the day at Wenley Moor by "fusing the control of the neutron flow," and on other occasions he simply "reverses the polarity"), but the only time he actually comes right out and says it is in Episode Six of *The Sea Devils*. Nonetheless, the phrase quickly acquired a legendary status, and by the 1980s it was being re-imported into the show as a nostalgic joke: the Fifth Doctor uses the phrase twice, in *Castrovalva* and *Mawdryn Undead*, before the Third Doctor turns up in person to repeat it in *The Five Doctors*, and again in the stage play *The Ultimate Adventure*, and again in the radio serial *The Paradise of Death*. More recently we had a spot of polarity-reversal in *The Lazarus Experiment* and *Music of the Spheres*. So when all's said and done, it's the *Doctor Who* equivalent of "Beam me up, Scotty!": it only really became a catchphrase after the fact.

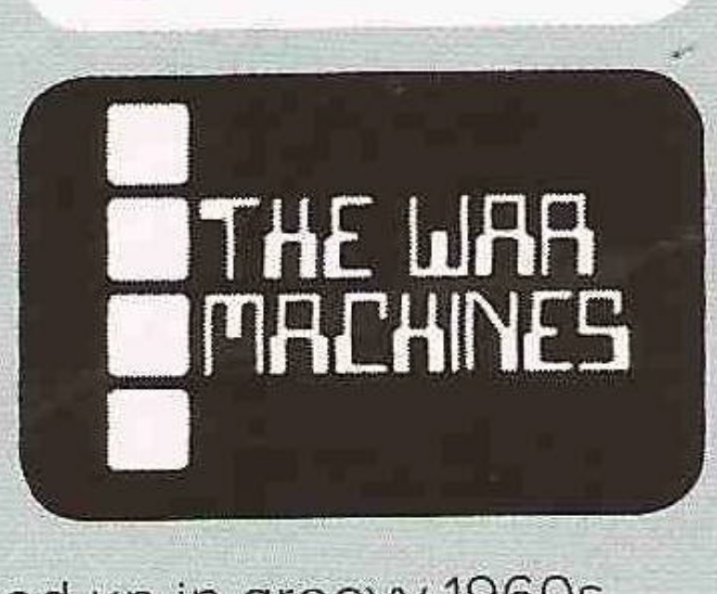
Top Gear!

One of the Third Doctor's many modes of transport!

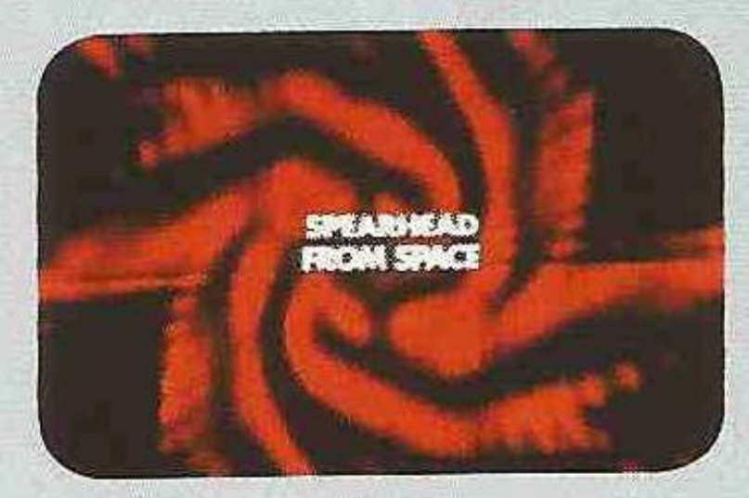
We've already seen the Second Doctor driving a UNIT jeep in *The Invasion* and an army ambulance in *The War Games* – not to mention piloting a helicopter in *Fury from the Deep* – but when it comes to the need for speed, the Third Doctor leaves Jeremy Clarkson at the starting line. In the course of his adventures we see him get behind the wheels of a vintage car (*Spearhead from Space*), an articulated lorry (*The Ambassadors of Death*), a Black Maria (*The Mind of Evil*), a futuristic moon buggy (*Colony in Space*), a motorbike (*The Dæmons*), a UNIT jeep and a balloon-wheeled motor tricycle (*Day of the Daleks*), a motorboat and a jet-ski (*The Sea Devils*), a milk float (*The Green Death*), another jeep (*Invasion of the Dinosaurs*), and even a gyrocopter and a one-man hovercraft (*Planet of the Spiders*). The last two appear in the chase sequence to end them all, alongside a police car, a speedboat, and the Third Doctor's most iconic pair of vehicles: the much-loved Bessie, and the space-age marvel popularly known (but never actually named on screen) as the Whomobile. Custom-made at the behest of Jon Pertwee, himself a dedicated motor enthusiast, the Whomobile made two appearances in his final season, whooshing through a deserted London in *Invasion of the Dinosaurs* before taking to the air in *Planet of the Spiders*.

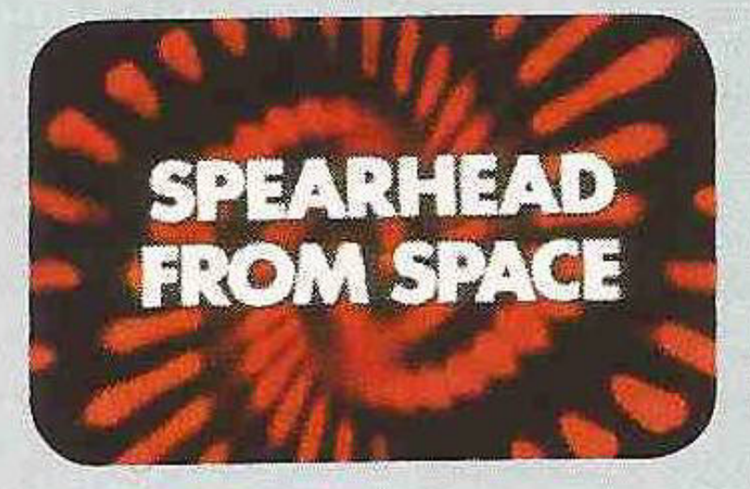
Title Tattle!



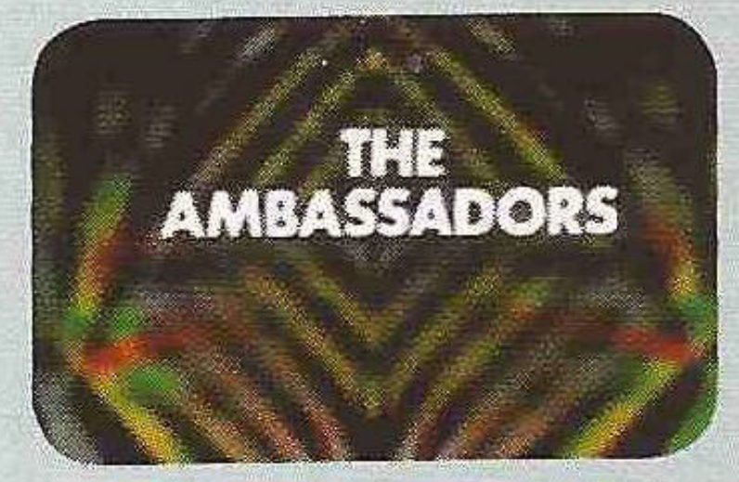


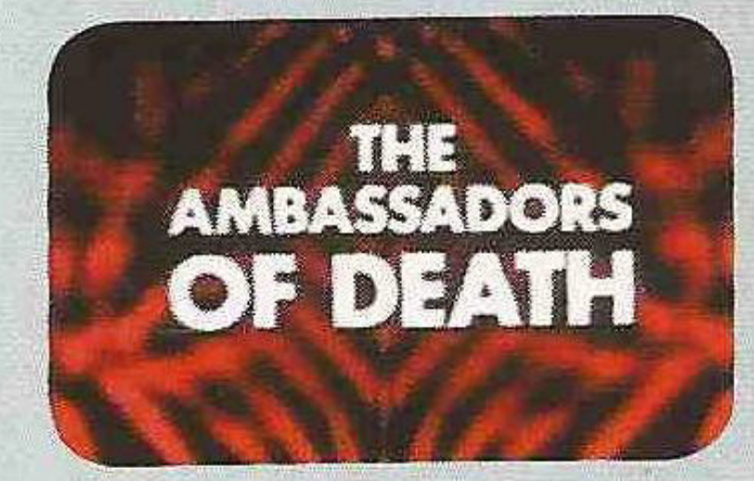
Doctor Who's animated opening title sequence has undergone many changes over the years, and until the end of the Third Doctor's era the title captions of individual stories were, from time to time, subject to additional embellishment. The earliest serial to be so honoured was *The War Machines*, whose title, author and episode numbers were flashed up in groovy 1960s robo-lettering. A similar effect appeared a few stories later in *The Tenth Planet*, whose titles emerged from an animated mass of digits suggesting a high-tech computer at work.



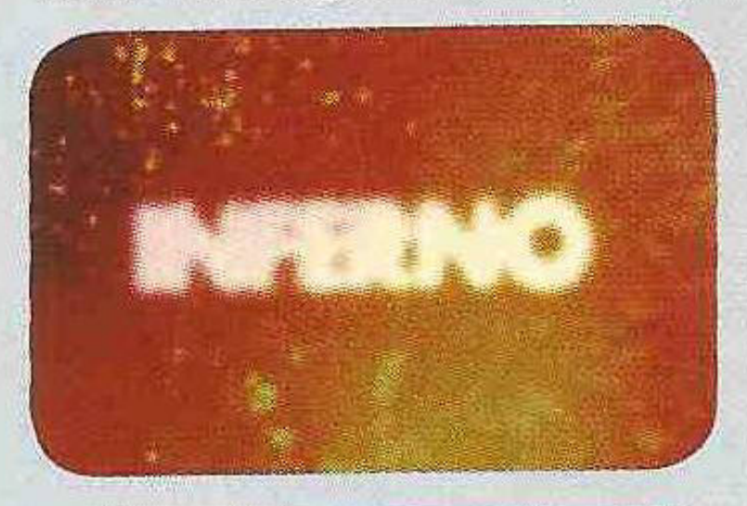


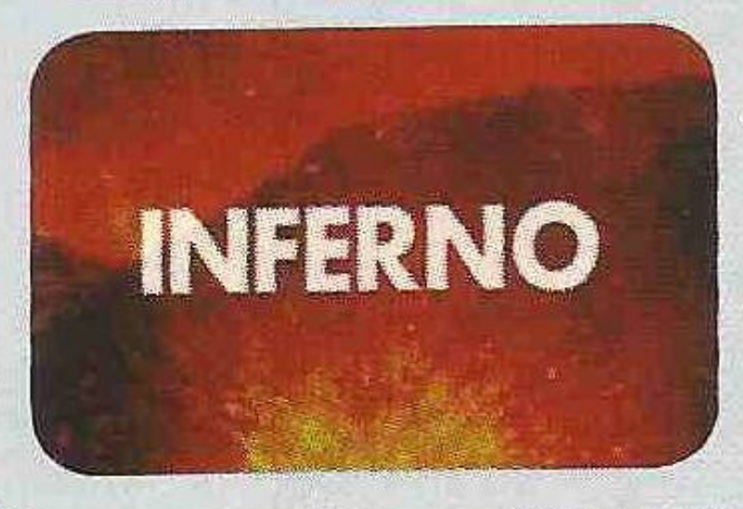
The Second Doctor's special titles included *The Ice Warriors*, whose captions appeared over footage of snowscapes and glaciers, and its sequel *The Seeds of Death*, which played its titles over model shots of the Earth and the Moon. Each episode of *The War Games* began in blockbusting fashion, alternating bold captions with library footage of First World War artillery.





The Third Doctor's opening season saw some particularly interesting experiments. The title of *Spearhead from Space* was zoomed towards the viewer, while *The Ambassadors of Death* went further, reprising the previous episode's cliffhanger midway through the titles before zooming in the words 'The Ambassadors' and finally adding a big 'Of Death' accompanied by an extra sting in the theme music. *Doctor Who and the Silurians* joined in the prevailing unorthodoxy by becoming the only story to include the words '*Doctor Who and*' in its title, while *Inferno* played its captions over footage of erupting volcanoes and molten lava.





The last, and perhaps most curious, of all these titular irregularities was 1974's *Invasion of the Dinosaurs*. In order to withhold the story's initial surprise, it was decided to call the first episode simply *Invasion* – so, if we're going to be massively pedantic, the story really consists of *Invasion* Part One, followed by *Invasion of the Dinosaurs* Parts Two to Six. In the event, a *Radio Times* Special went and spoilered the full title weeks before transmission. Some things never change...

Regeneration No.3

The Metebelis Three crystals caused the Doctor's third regeneration...

"A tear, Sarah Jane? No, don't cry. While there's life, there's..."
(*Planet of the Spiders*)

The Third Doctor met his final challenge in the scuttling form of the giant spiders of Metebelis Three, whose ruler, the Great One, demanded the return of a blue crystal which the Doctor had taken from the planet many years earlier. The crystal proved more powerful than the Great One had bargained for, burning out her brain and ending her reign of terror – but for the Doctor the price was almost as high. The Great One's cave of psychoactive crystals irradiated his body beyond recovery, and back at UNIT Headquarters he collapsed to the floor of his laboratory. Fortunately, the Time Lord Cho-Je was on hand to trigger the regenerative process, and before the astonished eyes of Sarah Jane and the Brigadier, the Doctor's appearance changed once again...

Adventures of the THIRD DOCTOR

- **Spearhead from Space** (4 episodes)
- **Doctor Who and the Silurians** (7 episodes)
- **The Ambassadors of Death** (7 episodes)
- **Inferno** (7 episodes)
- **Terror of the Autons** (4 episodes)
- **The Mind of Evil** (6 episodes)
- **The Claws of Axos** (4 episodes)
- **Colony in Space** (6 episodes)
- **The Dæmons** (5 episodes)
- **Day of the Daleks** (4 episodes)
- **The Curse of Peladon** (4 episodes)
- **The Sea Devils** (6 episodes)
- **The Mutants** (6 episodes)
- **The Time Monster** (6 episodes)
- **The Three Doctors** (4 episodes)
- **Carnival of Monsters** (4 episodes)
- **Frontier in Space** (6 episodes)
- **Planet of the Daleks** (6 episodes)
- **The Green Death** (6 episodes)
- **The Time Warrior** (4 episodes)
- **Invasion of the Dinosaurs** (6 episodes)
- **Death to the Daleks** (4 episodes)
- **The Monster of Peladon** (6 episodes)
- **Planet of the Spiders** (6 episodes)

Later appearances of the Third Doctor

- **The Five Doctors** (1 episode)

Companions of the Third Doctor

- **Liz Shaw** (*Spearhead from Space – Inferno*, plus *The Five Doctors*)

- **Jo Grant** (*Terror of the Autons –The Green Death*)

- **Sarah Jane Smith** (*The Time Warrior – The Hand of Fear*, plus *The Five Doctors*, *School Reunion* and *The Stolen Earth*/*Journey's End*)

Other recurring characters

- **Brigadier Lethbridge-Stewart** (*Spearhead from Space – Day of the Daleks*, *The Time Monster*, *The Three Doctors*, *The Green Death – Invasion of the Dinosaurs*, *Planet of the Spiders*)

- **Sergeant Benton** (*The Ambassadors of Death – The Claws of Axos*, *The Dæmons*, *Day of the Daleks*, *The Time Monster*, *The Three Doctors*, *The Green Death*, *Invasion of the Dinosaurs* and *Planet of the Spiders*)

- **Captain Mike Yates** (*Terror of the Autons – The Claws of Axos*, *The Dæmons*, *Day of the Daleks*, *The Time Monster*, *The Green Death*, *Invasion of the Dinosaurs* and *Planet of the Spiders*)

- **The Master** (*Terror of the Autons – The Dæmons*, *The Sea Devils*, *The Time Monster* and *Frontier in Space*)

- **Corporal Bell** (*The Mind of Evil*, *The Claws of Axos*)

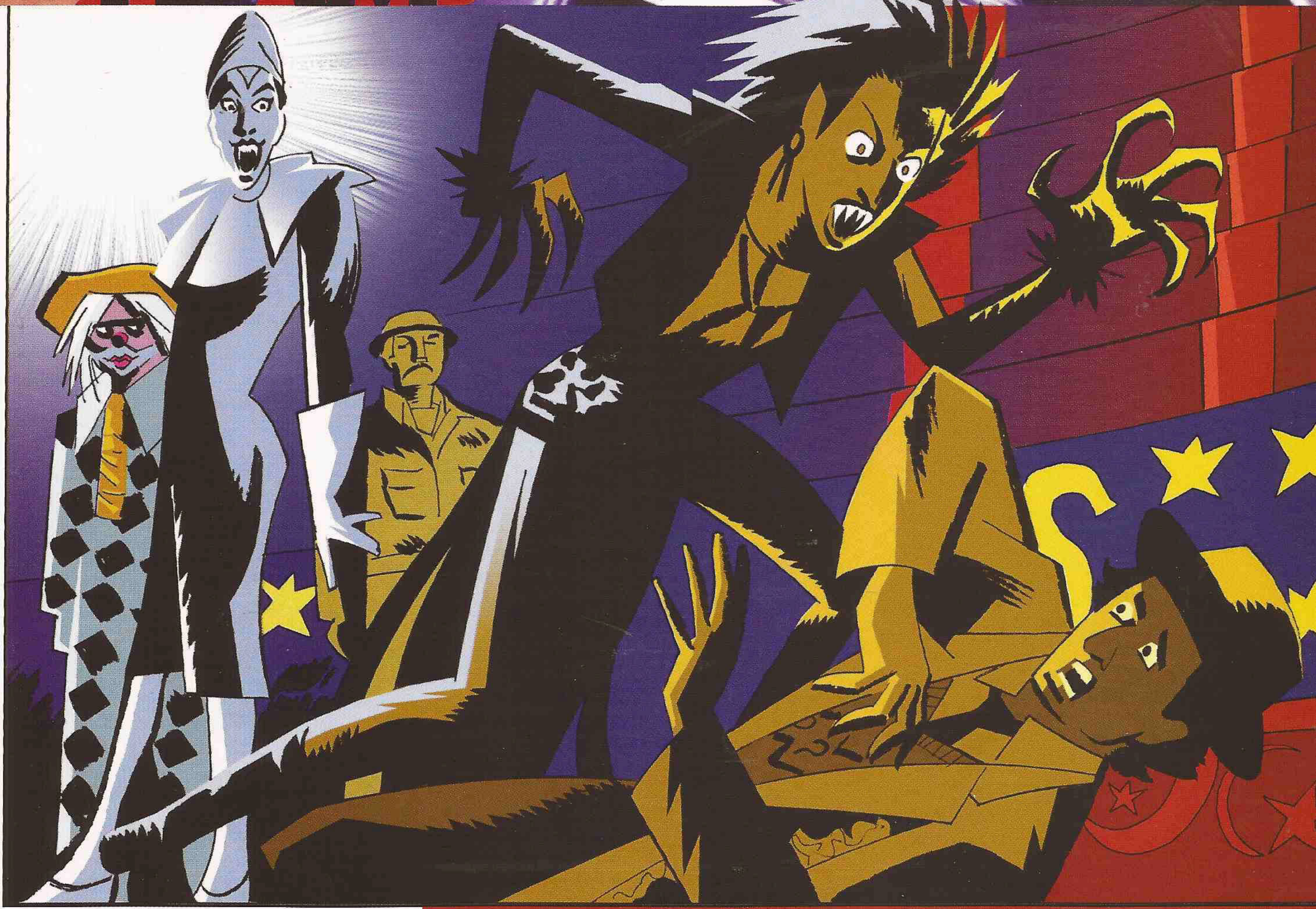
- **Alpha Centauri** (*The Curse of Peladon*, *The Monster of Peladon*)

- **Aggedor** (*The Curse of Peladon*, *The Monster of Peladon*)

- **Omega** (*The Three Doctors*)

THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

»EPISODES 678-681

THE GREATEST SHOW IN THE GALAXY

There's a funky rap in Doctor Who.
Well there y'go, that's somethin' new!
And with a Ringmaster who speaks in rhyme
It's a whole new world for the Team of Time
We got Jac, Clay, Pete and Richie B
To watch The Greatest Show in the Galaxy
It's a four-part tale from '88
But will the famous foursome love or hate?

And that's quite enough of that.

"I don't think that Ringmaster could cut it as an MC in the real world," remarks Clay, as the story begins. "Just repeating 'in the galaxy, in the galaxy' in a spooky Kid Creole voice."

"Junk mail gets everywhere!" laughs Jac as an advertising droid pops up in the TARDIS to tempt the Doctor and Ace to visit the Psychic Circus. "Anything that can penetrate the TARDIS must be very powerful – interesting how it's a similar device to the brochure in *Paradise Towers*, also written by Stephen Wyatt, that gets the Doctor into the story."

Ace confesses she doesn't like clowns. "Clowns just *are* sinister, aren't they?" ponders Clay. "There have been so many scary clown movies we've forgotten they were ever meant to be funny. It's incredible to think this is 25 years in and we've never had a spooky circus before. Unless you count *The Celestial Toymaker*, which I'm still shuddering about all these years later... and not in a good way."

"Never mind Ace, *I'm* freaked out by the image of clowns as undertakers," shivers Peter as the action shifts to the desert planet Segonax, where hippy runaways Flowerchild and Bellboy are being chased by the terrifying Chief Clown. In a hearse.

"I adore the music accompanying the Bellboy and Flowerchild scenes, especially when she kisses him," says Richard. "There's something very plaintive and haunting about it. It makes the hairs on the back of my neck stand up!"

"And two lovers kiss!" observes Peter. "That's something we've very rarely seen before. These scenes are really cool and surreal and very, very well directed by Alan Wareing. Even the standard quarry looks like... Dubai!"

Cliché Counter

DEATHS ON SCREEN SO FAR

01224

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00207

ONE OR MORE REGULARS INCARCERATED

00254

The Doctor and Ace join an itinerant crowd of space travellers on their way to the Circus, sent on their way by a Stallholder. "He may be an ignorant thug," says Peter, "but Nord the Vandal is clever enough not to sample Peggy Mount's oddly-shaped melons."

"You have to wonder how many customers she gets who *aren't* going to the Psychic Circus, which she seems to hate so much," says Jac. "Or indeed, how many customers *at all*."

The Doctor and Ace meet up with blimpish explorer Captain Cook and his punky companion Mags. "It's TP McKenna! Oh, this cast is sublime," enthuses Peter.

"Ace and Mags are very casual about digging up some huge great robot in the sand, aren't they?" says Jac. "I can only assume it's going to have a significance later on, or it's a completely mad moment!"

Aboard an abandoned hippy bus, the Doctor faces a deadly Bus Conductor robot. "I love the way the Doctor talks the Bus Conductor into submission," says Peter. "Smashing stuff from Sylv!"

"And I'm getting to love Ace," says Jac. "In *Dragonfire*, I thought she was going to be embarrassing, but she's fantastic. She actually feels real – there's fear and sensitivity under her bravado, and it really shows when they get to the circus. It's a continuation of her attitude when she went back to the seventeenth century last story. A brilliant portrayal by Sophie Aldred." As the

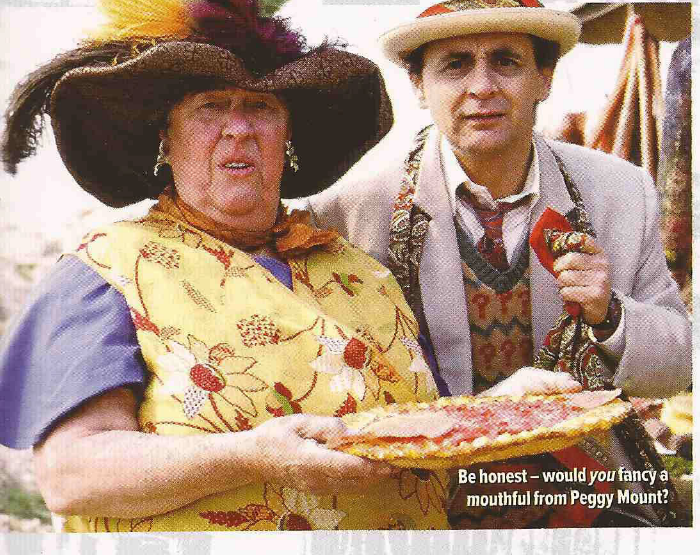
PETER
CLAY
JAC
RICHARD

new arrivals head for the circus, Jac is even more enthusiastic. "And I'm loving the story. It's all a bit leisurely with various disparate events happening, then everything starts to come together at the circus. There's some real nastiness, as Mags' screams are muted by the Ringmaster – a fabulous moment – and the Doctor's insensitivity to Ace builds up and the tension heightens." Then the episode ends and Jac frowns. "Then it's all let down by a completely nothing-y cliffhanger as Ace just stands there."

Richard nods. "It feels as if the timing was out and they had to conclude the episode somewhere other than intended." Clay nods as the Chief Clown beckons from the tent one second into Part Two. "I think it was probably meant to end on that. Couldn't *Rockcliffe's Folly* have been one second late that night?"

Our heroes enter the ring. "It's a pity they couldn't have shot the ringside scenes out on location inside a real circus tent," says Richard. "This tent's just too small. Imagine what it would have looked like in a giant ring with just the Doctor, Ace and that weird family sat there behind them."

"Perhaps, but the Chief Clown is *wonderful*!" says Jac. "And the scene where he separates Ace from the Doctor sends shivers down my spine. Could be one of my favourite ever scenes!"


Be honest – would *you* fancy a mouthful from Peggy Mount?

"Interesting that he seems to be subservient to the Ringmaster though," notes Richard. "Makes you wonder what's going on."

Clay's attention turns to the Psychic Circus' biggest fan, the Whizzkid. "A not very subtle dig at the extremes of *Doctor Who* fandom, which I guess is the production team letting off steam. I can't help thinking it's a bit too self-indulgent. 1 out of 5, methinks!"

The Doctor is lined up to perform before the judging family in the Ring. "I can't believe the Doctor is so gullible – he must be putting it on, and there's something secretive about Captain Cook too," says Peter. "They're *both* working to secret agendas."

"Weird," says Clay as Nord the Vandal is vaporised by the judges. "If this was made now, you'd think it was a satire on *The X-Factor* or *Britain's Got Talent*!"

The Doctor and Mags escape and discover a sinister glowing eye at the bottom of a well. 'Loving this, lots of mystery building up," says Peter. "A really magical adventure."

The Doctor is grabbed by the Captain and the clowns as we enter Part Three. "I love how Ian Reddington imbues the Chief Clown with a range of emotions," says Richard. "As well as being a snappy, nasty piece of work, he's obviously also deeply troubled and afraid."

"There's a really resonant undercurrent about the end of the hippie dream," says Clay. "And once again, it's quite subtle – unusually for *Doctor Who*."

Ace hides herself in the workshop where the robot clowns were created by Bellboy. "Huge plaudits to Christopher Guard as Bellboy," says Richard. "His despair over what's happened to the circus is palpable. And the fact that he's willing to commit suicide at the hands of his own creations after the death of his girl is both brave and disturbing."

"'Disturbing' is the hallmark of this season," reckons Jac. "Suicide by robot clown! And just look at Whizzkid's twisted glasses in the ring – it's a comedy image, but *really* nasty too."

As Part Three ends, the Doctor and Mags face the judges in the ring – where Captain Cook exposes Mags' secret. She's a werewolf!

"That's a great moment," says Clay, "but you have to wonder what the Doctor was planning as his 'turn' before Captain Cook turned on the moonlight."

"He might have sung *As Time Goes By* again," says Peter. "I think we've been spared."

Clay's not too impressed by Mags the werewolf. "The mad 80s hair and dribbling mouth aren't a patch on the Lukoser from *The Trial of a Time Lord*, which is odd – like they've forgotten how to do it two years on."

The Doctor pushes through into the circus beyond the circus, and discovers the ancient amphitheatre of the Gods of Ragnarok. "Totally unexpected!" enthuses Clay. "Do you think the family was a real one that had come to visit the circus and they got taken over, or are they just projections of the Gods in the real world? And I wonder what the equivalent of the popcorn and ice-lollies the family were eating was in the Ragnarok ring?"

"Ooh, that's interesting," says Jac. "I hadn't thought about the Family being 'real' people too. Makes them even creepier. The Gods only want to be entertained, which is an interesting concept but I'm not 100% sure about the execution. Whizzkid didn't even get to speak, Nord was made to tell a joke instead of doing his specialist strongman stuff – Morgana and the Ringmaster are just killed. Perhaps they wanted entertainment once, but now they're just going for the kill."

Ace and Mags run off to get the medallion that can defeat the Gods while the Doctor entertains them with magic tricks. "Sylvester's rolling of his r's is rrrrreaching rrrrridiculous proportions here," laughs Richard.

"And these scenes are teetering on the very edge of being quite embarrassing," says Clay, "but I think Sylvester's just got away with it. Just. And his trick of turning a snake into his umbrella is very neat. I can't work out how he did that!"

"And somehow he knows exactly when Ace is about to send the medallion in to the Circus Ring," says Jac.

Richard frowns. "So, the Doctor waited until he had the medallion and then reflected the Gods' own destructive power back at them? Didn't he have a hand mirror? Or was there some significance to the medallion having its eyeball restored? I'm confused."

But all is forgiven as the Doctor leaves the circus – it explodes behind him and he doesn't bat an eyelid. "Very, very cool," raves Peter.

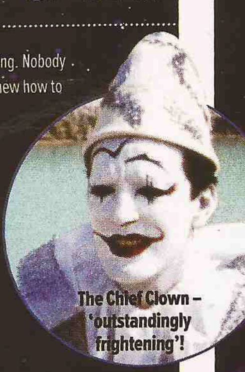
Richard sums up first as the story ends. "A nice story that, although a bit unfocused in places. Some really memorable performances though, which is always a blessing."

"Loved it," says Clay. "A story with a totally unique atmosphere. We've never had an adventure that's anything like that before."

"It was absolutely brilliant!" raves Jac. "And I don't think anything throughout the whole of *The Time Team* has been as much of a revelation for me as this season. One of the best ever. Even *Silver Nemesis*, which had its dodgy moments, was really enjoyable. Best run of stories for years! Bring on Season 26!"

"I quite agree, Jac," nods Peter. "This is *Doctor Who* at its very best!" DWM

AND **YOU** SAID...


The Chief Clown – 'outstandingly frightening'!

"The scariest part? It has to be the rapping. Nobody in television in the late 1980s actually knew how to rap, but they didn't let that stop them!" SIMON M CLABBY **FACEBOOK**

"Ian Reddington is outstandingly frightening as the Chief Clown. The fantastic shot where he notices that Ace is wearing Flowerchild's earring and is barely able to stop himself grabbing it is particularly disturbing." BLAINE COUGHLAN **FACEBOOK**

"If you're using the Psychic Circus as a muddled metaphor for your own series, it's maybe unwise to present it as a widely-ignored, clapped-out institution whose dwindling audience finds it a tedious, pale shadow of its former self. Which is all the more ironic given thar this is such a return to form for the show!" TONY DARBYSHIRE **EMAIL**

Captain Cook – a crushing bore!

"It's difficult not to cheer when the Doctor finally cracks and shouts to the Captain, not how evil he is, but that he's "a crushing bore!" After three episodes of his making the most exotic locales sound banal, it's perfectly timed both as a dramatic and a very funny moment. And the shocked robot clown putting its hand to its mouth is superb." ALEX WILCOCK **ISLE OF DOGS**

"*Doctor Who: The Greatest Show in the Galaxy*. That says it all, really." RICHARD FLOWERS **EMAIL**

In Issue 411, the Team will be watching *Ghost Light*. We'd love to hear your comments on the story, so please send them to us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 14 June.

"Look at Whizzkid's twisted glasses. It's a comedy image, but *really* nasty too..." Jac

EUROS STAR!

He's the man who has been entrusted with the job of killing off David Tennant in his final episodes! Director Euros Lyn tells Benjamin Cook why he can feel the weight of history on his shoulders...

Exciting times. It's 11 May 2009, and Euros Lyn is bouncing around the TARDIS like a kangaroo mainlining Red Bull. As one of *Doctor Who*'s most eminent directors, it's only fitting that Euros (pronounced *ay-ross* – it's Welsh) is at the helm of David Tennant's final two episodes as the Tenth Doctor. Right now, he's talking the cast and crew through one particularly fun scene. Though the episodes won't air until the end of the year, the early signs are good. The crew was moved to tears this morning, as David put in one of the most affecting performances of his career, in a scene – on a different, top secret set – that Euros describes as "possibly the best thing that Russell [T Davies, showrunner] has ever written." It's electrifying.

Now, though, it's mid-afternoon, and filming has progressed to the TARDIS set. "David runs in," explains Euros, breathless, "and I think I'm going to get him to dart to this side of the console, then we get the handshake, it's Bernard's first time in the TARDIS, welcome aboard..." This is 80-year-old legend Bernard Cribbins, Donna Noble's grandad, Wilf, last series – but, in these two episodes, a TARDIS companion in his own right. "Then we cut back to Wilf, boggling..." Euros stops. "You okay there, David?"

The actor is leaning close to the TARDIS console, awkward and guilty-like. "Um," he says, "er, I think I might have broken it." Some things never change.

"It's okay," says Euros. "I don't think we'll see it on screen."

Euros Lyn with actors Gareth David-Lloyd and John Barrowman, during production of the forthcoming *Torchwood: Children of Earth*.

"Make him fix it," teases Bernard. This is his first time on the fully-functional TARDIS set, noisy Time Rotor mechanism and all. "It sounds just like an Australian magpie," he says. It'll have to be re-dubbed in post-production.

"Oh, is that what it sounds like?" asks David.

"Yeah," replies Bernard, "a sort of yodel. Lovely."

Sound recordist Julian Howarth joins in: "We've had three years of that, Bernard. Three years of us asking the Art Department if they can fix it, and three years of them saying, yes, they can. Well, they can't."

"Well, I like it," insists Bernard.

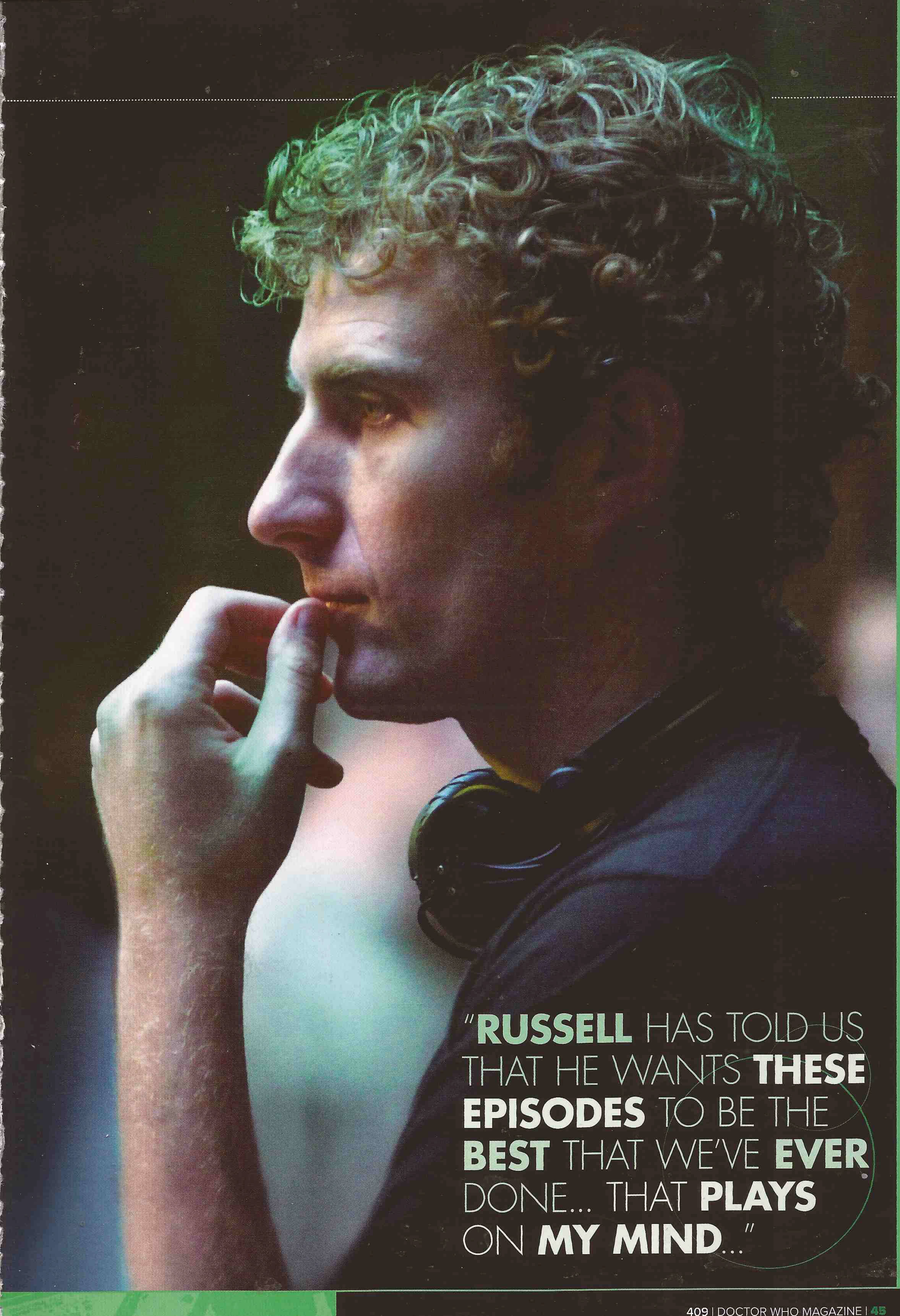
Euros is framing his opening shot. "That's nice," he tells Bernard, "because it's about Wilf's wonderment and amazement. Bigger on the inside! He can't quite believe it."

David's swansong also sees the departures of Russell T Davies and his fellow executive producer Julie Gardner. "It is a frightening experience, to want to live up to their expectations," Euros tells **DWM**, when we settle down for a chat on the TARDIS set after filming. The metal floor is uncomfortable, so we quickly relocate to chairs. (Bernard, in contrast, sat happily on the floor in between takes. "It's lovely, actually," he said, "the lattice-work on my bum!") "Russell has told us that he wants these episodes to be the best that we've ever done. He wants us to be anxious, constantly, about whether what we're shooting is 'best' enough. That plays on my mind," admits the director.

But if anyone can cope with the pressure, Euros can. He's single-handedly overseen all five episodes of the third series of *Torchwood* (banner title: *Children of Earth*), which will air across one week this summer. "I got offered *Torchwood* before I'd finished on the last series of *Doctor Who*. It was a huge but brilliant opportunity, as a TV director, to be offered a complete series. Usually you have to fit in with other people's visions. It was incredibly intense – a 16-week shoot, so that's four months of filming non-stop. That's a bit of an endurance test."

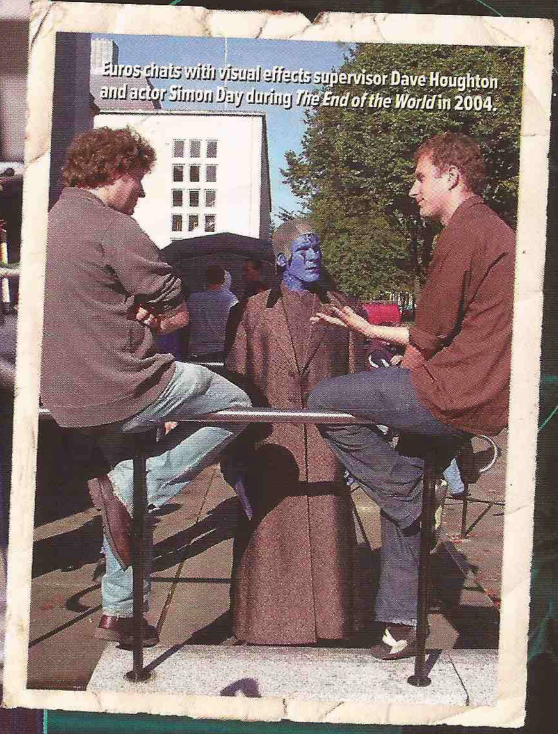
How mindful was he, making *Children of Earth*, that it would end up on primetime BBC One – a less forgiving home than BBC Two, where Series Two aired? "Those sorts of difficult decisions – we're talking about tone here, really – took place when the scripts were written. Russell [writer of Parts 1, 3 and 5], John [Fay, Parts 2 and 4] and James [Moran, co-writer of Part 3 with Russell] decided how violent the story should be, and how adult. My job is to serve their scripts and tell their stories truthfully."

But *Torchwood* is, by the director's own admission, a hard show to sell to a mainstream



"**RUSSELL** HAS TOLD US THAT HE WANTS **THESE EPISODES** TO BE THE **BEST** THAT WE'VE **EVER** DONE... THAT **PLAYS** ON **MY MIND**..."

Euros with David Tennant and Bernard Cribbins on the streets of Cardiff for this year's *Doctor Who* Christmas Specials. © Rex



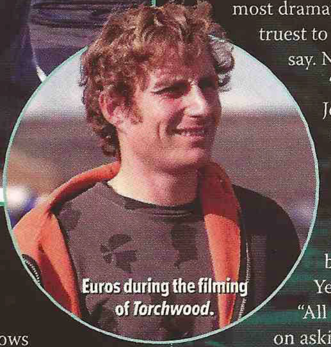
Euros chats with visual effects supervisor Dave Houghton and actor Simon Day during *The End of the World* in 2004.

The director chats to leading actors Billie Piper and Christopher Eccleston during production on *The End of the World*.

audience. There isn't anything else like it on TV. "In the first place, it's a Welsh show. There are very few Welsh shows out there. There are very few sci-fi shows that do well on a mainstream channel. It's got a strong gay or certainly offbeat sexuality aspect. Selling all those peculiar elements to a populist audience needs careful handling – dragging the audience with us, ensnaring them, making them want to know what happens next so that they forgive us when we challenge, maybe, their expectations of this genre.

"It works two ways. There will be people who won't swallow it and will switch off, but also it's one of the reasons why it's held in such a great affection across the world, why the States and Australia and Canada and lots of other different countries have taken *Torchwood* to their hearts. It's done fantastically well *because* of its peculiarities. As a whole, I'm really chuffed with *Children of Earth*, how it feels as a complete piece. There are always things that could be better or different, but it has an epic scale and feels adult, without ever sacrificing its wit and humour. It feels like a proper mythic tale of how humanity copes with catastrophes."

Following the departures of regular cast members Burn Gorman and Naoko Mori last series, *Torchwood* is down to just three operatives this time around. Alongside Captain Jack actor John Barrowman are Eye Myles as Gwen Cooper ("I first worked with Eve about ten years ago," reveals Euros, "on a show for BBC Wales called *Belonging*, so we're old mates") and Gareth David-Lloyd as Ianto Jones. "We had a rehearsal session," explains Euros, "and I laid my cards on the table: we talked about how they know their characters far, far better than I do, they know their back-stories, everything that they've been through in the last two series. In terms of knowing who they are, John, Eve and Gareth are leaps ahead of where I am. But my job is to guard the story that's being told. I'm always thinking about this particular story being marked in the most dramatic way. The most emotional, the truest to what *Children of Earth* is trying to say. None of them told me to sod off.



Euros during the filming of *Torchwood*.

"Of course, if I were to direct John in *Doctor Who*," hypothesises Euros, apropos of nothing, "I'd want him to have more fun with the character. I'd keep pushing him to enjoy it a bit more. His response would be, 'Oh, I was being subtle for you.' I imagine. Yeah." He bursts into laughter.

"All along on *Torchwood*, I kept on asking John to show me less, to internalise it more, but *Doctor Who* wears its emotions on its sleeve, doesn't it? *Torchwood* kind of buries it in subtext."

Rumour has it that John gets his kit off this series. Is that sort of thing uncomfortable to direct? "Well, John will strip off at the drop of a hat. If anybody had to get naked, thank God it was John. Sometimes actors are very uncomfortable with it. That's when it's difficult for a director. In that moment, it's hard for the actor to be true to their character, because all they're thinking about it is: I don't want my body to be on show. But I never look. I look the other way, and pretend that it's just like a normal shoot."

Euros relates the course that led to his first work on *Doctor Who*, directing the shooting block way back in 2004 that comprised *The End of the World* and *The Unquiet Dead*: "After I saw *Queer as Folk* [*Channel Four's 1999 series, written by Russell T*

Euros Lyn's most recent *Doctor Who* work was for 2008's *Silence in the Library/Forest of the Dead*.

"LOOKING BACK ON THAT **FIRST SERIES**, I'M **AMAZED** THAT WE MANAGED TO **PULL IT OFF**!"

Davies – Ed], I wrote to Russell and I asked him... because I knew they were going to make a sequel, I asked him if he'd consider me for that. I was desperate to work on something of his. The way he moves so deftly from comedy to the profoundly tragic... At the time, I'd been making stuff in Wales, nothing that you'll ever have seen. I don't even know if my e-mail saw the light of day. Did it arrive on Russell's desk? Or get lost in the ether?

"I was a huge fan of Russell's work. I loved *Bob & Rose* [ITV, 2001] and *The Second Coming* [ITV, 2003], and what was that thing set in Swansea? Yeah, *Mine All Mine* [ITV, 2004]. I was put forward to make that show. It didn't work out. I didn't get the gig. After that disappointment, I read on the internet that BBC Wales was going to be making *Doctor Who*, so I wrote to him again – and to Julie and Phil [Collinson, producer] as well. They didn't get back to me for months and months, so I kind of thought that it'd never happen. But then they got in touch with my agent. I went in to meet them. Within three weeks, I was directing *The End of the World*.

"I don't think it's a secret that the first series was troubled. Whilst I was prepping my two episodes, they were shooting *Rose* and *Aliens of London* and *World War Three*. They were two weeks behind schedule. Not only was it a new show that we were trying to make work, which was a really tall order... but also it was this iconic show that would be scrutinised by the press and the audience. All these pressures were enormous. Looking back, I'm amazed that we managed to pull it off.

"From a visual-effects point of view, we completely went over our limit. From the very first moment, really, we underestimated how much visual-effects work there was on *The End of the World*... things like Cassandra... there was like eight minutes of Cassandra talking on screen in that episode, and nobody had quite appreciated that that meant eight minutes of animation. That's probably more than the entire budget of the programme! The panic that we felt once we'd cut it together and realised what we still needed. How the hell were we going to get around it? In the end, we slashed Cassandra's screen time by half, cut back on lots of visual effects shots... The giant fan sequence was much simpler in its final version than it was intended to be originally. It was a really steep learning curve."

Euros returned to *Doctor Who* in 2005 for *The Girl in the Fireplace* – one of David Tennant's first episodes, which co-starred Sophia Myles.

Of Ninth Doctor actor Christopher Eccleston, Euros says: "I had a fantastic time working with him. I think he's an amazing actor. He brought so much to the part. Like David, he understands, instinctively, the complexity and pain of the Doctor. Chris played the Doctor as this character who had this cross to bear, these dreadful events in his past that he'll never be able to escape from. That's revisited in David's final episodes... and I'm saying no more! I think Chris gave a career performance. What an amazing human being. Yeah, I seriously enjoyed working with him."

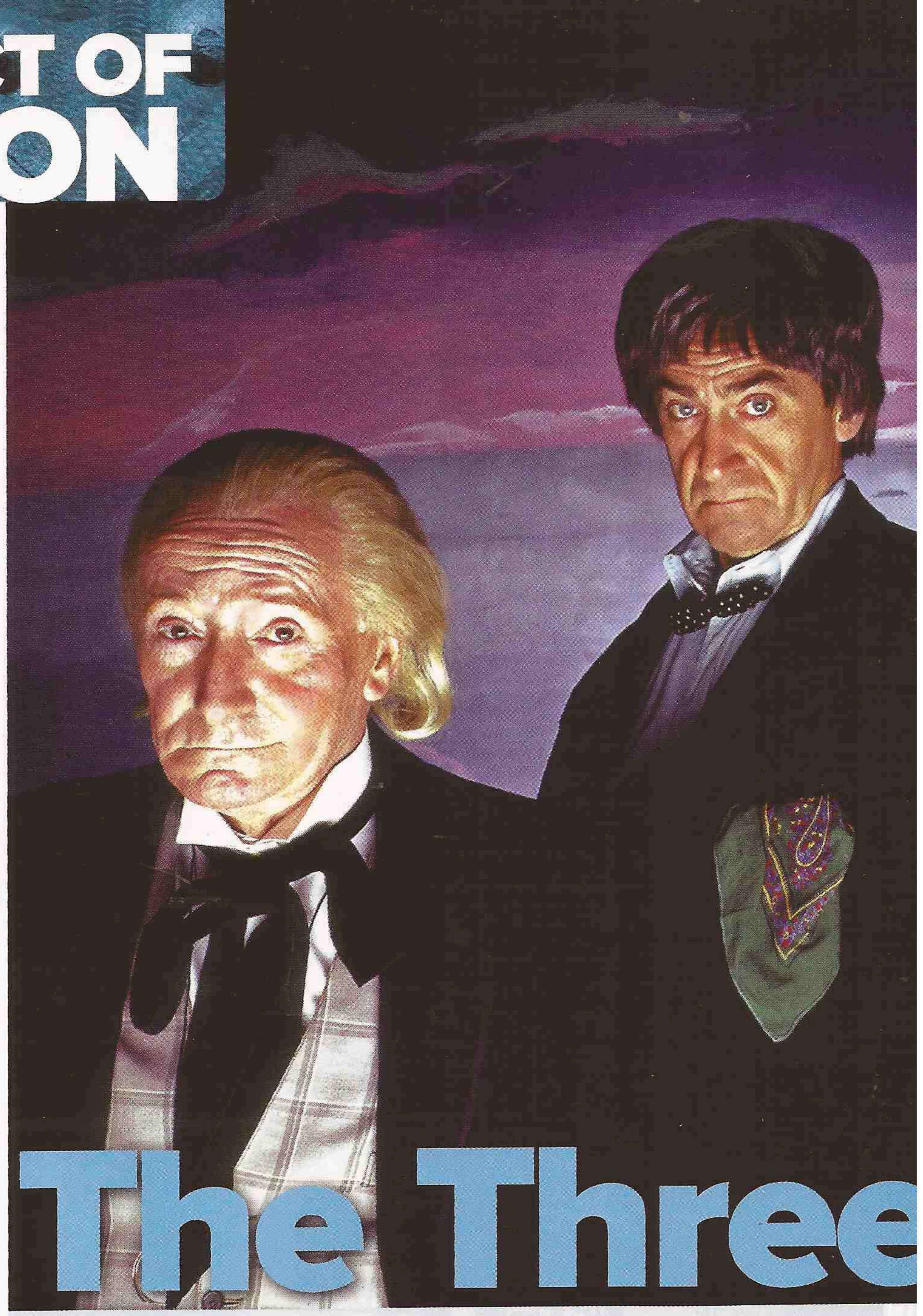
Euros' first broadcast work with Chris' successor, Mr Tennant, was a seven-minute mini-episode shown as part of 2005's *Children in Need* appeal – although he had, by that point, directed David in then-still-to-be-aired episodes *Tooth and Claw* and *The Girl in the Fireplace*. "He was then, and is now, such a lovely person," says Euros of David, "and a remarkable, professional actor. He's the first person on set when the cast is called. He knows his lines inside out. He's worked out his prop action. On a personal level, he's such a kind, calm, sweet man. Every now and then, we get a few days when he's not in scenes – and there are some incredibly fine actors on this show – but I'm always so glad when we come back to film scenes with David, because he's a proper class act. I feel myself blessed to work with him."

Christopher Eccleston consults with Euros.

Having directed David at the beginning of his reign as the Tenth Doctor, and then in *The Idiot's Lantern*, *Fear Her*, *The Runaway Bride* and *Silence in the Library/Forest of the Dead*, it must be an honour to oversee the actor's "explosive" farewell to *Doctor Who*. "Oh, completely," nods Euros. "These episodes have huge ambition. The scale of this adventure is terrifying, when the story kind of pinballs all over the place. There's lots going on. Lots of special effects. Lots of locations. It's tough. It's one of Russell's most expansive narratives ever. It touches on lots of different characters, from different moments in the Doctor's life... but keeping that central drive of the story, and the focus on the Doctor and Wilfred... and another character or two in particular... that's the greatest challenge." But Euros is up to it, right? "Only another seven months to find out..."

There is, he stresses, an additional pressure on a show with such a cult following – basically, not to mess it up. "People feel ownership of it. When somebody owns something, they cherish it, and love it, and want to protect it, with great violence sometimes. If you don't treat it with enough care... I mean, if I don't do a good enough job, then I guess I deserve to be beaten a bit. Hopefully, the work that I've done on *Doctor Who* and on *Torchwood* is good and other people will enjoy the product. But then who can tell? Russell's done such an amazing job of showrunning both shows, and creating the new incarnation of *Doctor Who*, and yet he gets punished for it constantly, slagged off mercilessly, on the internet. It is inevitable when so many people feel that they're the guardians of the franchise. Still, that doesn't mean it's fair..."

THE FACT OF FICTION



The Three Doctors

Doctor Who celebrated its 10th birthday in 1973 with a special adventure. **David Bailey** discovers what brought together *The Three Doctors*!

EPISODE ONE
BROADCAST: 30 DECEMBER 1972

Park Warden Arthur Ollis (Laurie Webb) approaches a weather balloon which has fallen to the ground on the shores of a lake in the Minsbridge Wildlife Sanctuary. Dr Tyler (Rex Robinson) arrives at the warden's lodge, where Mrs Ollis (Patricia Prior) tells him that he can find Arthur with the weather balloon down by the lake. As Tyler drives down to the lake, Arthur examines the box attached to the balloon – and there is a crackling sound, a flash of energy and Arthur disappears. Unable to find Mr Ollis, Dr Tyler puts a call through to UNIT...

In the lab at UNIT HQ, Dr Who (Jon Pertwee), the Brigadier (Nicholas Courtney) and Jo Grant (Katy Manning) examine the box. Tyler explains to Jo that the box is used for 'cosmic ray research'.

- The science-fiction of the 1960s and 70s was positively *drenched* with cosmic rays (the name given to extraterrestrial energy particles that make it through Earth's atmosphere). Most famously, the Marvel Comics team the Fantastic Four got their superpowers in 1961 when they were exposed to cosmic rays.
- "We may not be NASA, but we get the results," says Tyler, referencing the USA's space agency, otherwise known as the National Aeronautics and Space Administration (the organisation responsible for men on the Moon, the Space Shuttle, and all that). Tyler also mentions "Cape Kennedy", which at the time was the name for Cape Canaveral, the Florida headland next to which NASA's most famous facility can be found. The headland went by this name from 1963-1973, the height of the US space program, before reverting to its original name. (The actual NASA facility was originally called simply 'the Launch Operations Center', before being renamed 'the John F Kennedy Space Center' following President Kennedy's assassination – one day prior to the broadcast of the first episode of *Doctor Who* in 1963.)

Tyler shows the Doctor some photographic slides and printouts which show that some energy rays have been travelling faster than light. "It must have been directed," Tyler adds, "and it must have been directed at us." The Doctor asks Tyler to develop the latest slides in the box, while he and Jo set out to investigate the weather balloon's crash site.

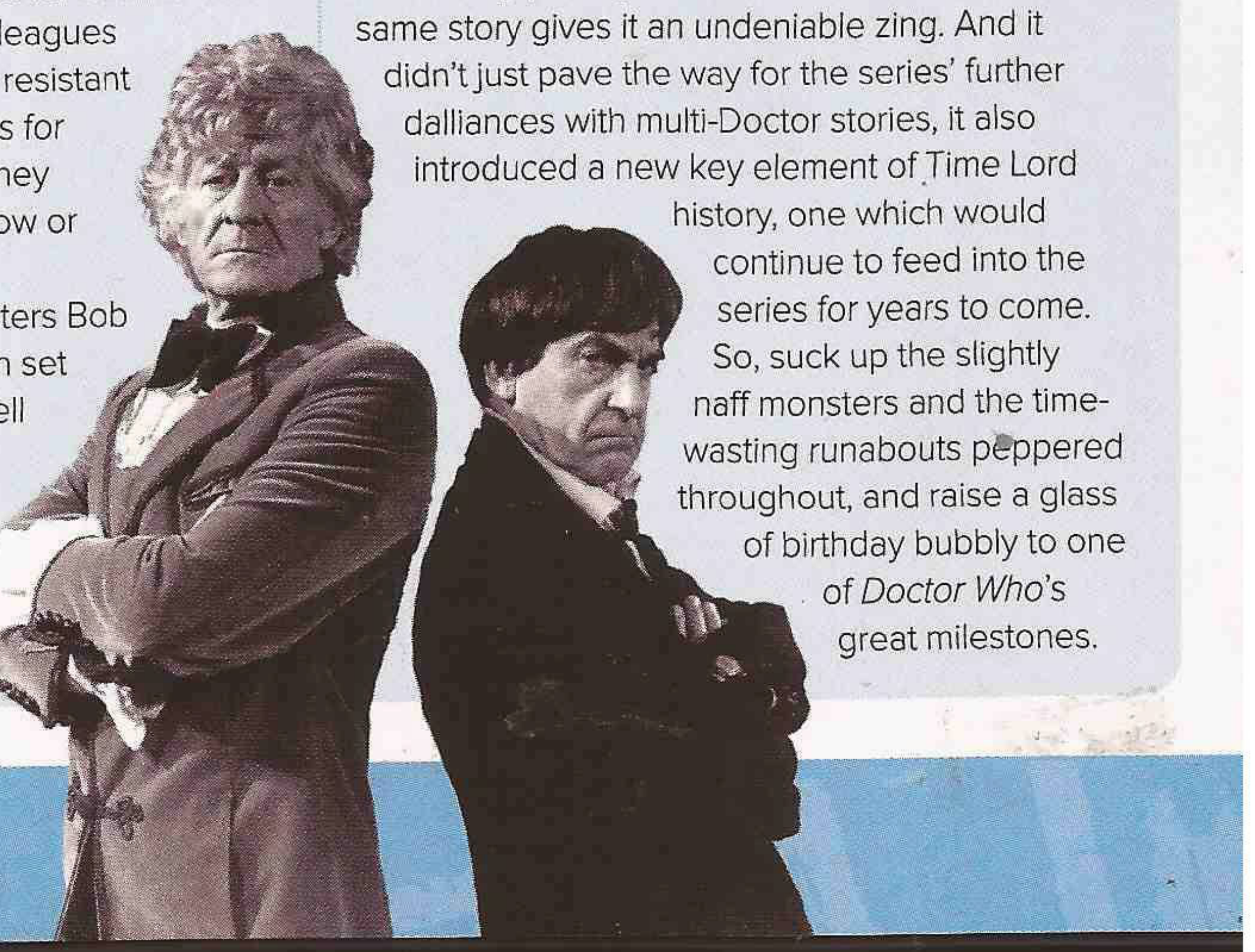
- Tyler's assertion that the energy ray "must have been directed" seems like a bit of a leap. But, if you accept that nothing can naturally move at speeds faster than light, and that these rays are, then it's easy to assume that something is behind their unusual behaviour.
- "Make yourself at home," the Brigadier witheringly tells Tyler as the scientist paws the UNIT equipment around the lab. "We're only supposed to be a top secret security establishment. Liberty Hall, Dr Tyler. Liberty Hall." The origins of 'Liberty Hall' seem to stretch back to the 1773 Oliver Goldsmith play *She Stoops to Conquer*, in which a character proclaims, "Pray be under no constraint in this house. This is Liberty Hall, gentlemen. You may do just as you please here." It's nice to think – though there is no evidence – that either Bob Baker or Dave Martin were familiar with the John Grimes novels by Australian science-fiction writer A Bertram Chandler, in which Grimes made a catchphrase of "Come in! This is Liberty Hall; you can spit on the mat and call the cat a bastard!" If only the Brigadier had been so salty!

"So you're my replacements? A dandy and a clown!"

AS *DOCTOR WHO* HAS GONE on, and the fandom surrounding it has developed, the concept of having multiple Doctors meet in a story has come to be seen as something of a 'fannish' idea. Even back in 1972, the series' producer Barry Letts and script editor Terrance Dicks thought so too. Despite calls for such a team-up from the viewers and their colleagues at the BBC, Letts and Dicks were resistant to the idea – until, as preparations for the series' tenth season began, they were presented with a perfect 'now or never' opportunity.

Having offered the story to writers Bob Baker and Dave Martin, Letts then set about making sure William Hartnell and Patrick Troughton would be willing and able to reprise their roles as the First and Second Doctors. In fact, it was only through a massive stroke of luck – Letts phoning Hartnell on one of the ailing actor's 'good days', and finding him well enough even to remember that he played the Doctor! – that *The Three Doctors* was finally set in motion.

And let's be thankful for that lucky break. Although *The Three Doctors* is perhaps not a shining example of its era, the joyous energy created by putting the trio of Time Lords in the same story gives it an undeniable zing. And it didn't just pave the way for the series' further dalliances with multi-Doctor stories, it also introduced a new key element of Time Lord history, one which would continue to feed into the series for years to come. So, suck up the slightly naff monsters and the time-wasting runabouts peppered throughout, and raise a glass of birthday bubbly to one of *Doctor Who*'s great milestones.



The excited Time Lords gather round to watch *The Three Doctors* on telly.

Tyler looks at the latest slide, only to see the shape of a mysterious face hidden within the beam of energy. As he re-examines the box, the crackling sound starts again and, in a flash of light, Tyler disappears. Out of the open box crawls a strange, slug-like creature composed of multicoloured energy. It slinks across the laboratory bench and into the sink...

- It's a puppet! No, really, it is! The anti-matter 'scout' was a furry, rod-operated puppet, filmed out of focus, electronically recoloured and then superimposed on the main action.

At the crash site, Jo questions Mrs Ollis while the Doctor uses the sonic screwdriver to detect some lingering energy traces.

- When the sonic screwdriver débuted in *Fury from the Deep* (1968), its primary purpose was to remove screws – something we rarely see it doing today. As time went on, its abilities broadened to include detecting energy (as seen here, and also in *Rose* (2005) and others), cutting through rock (*The Dominators* (1968)) and metal (*Evolution of the Daleks* (2007)), igniting marsh gas (*Carnival of Monsters* (1973)), resonating concrete (*The Doctor Dances* (2005)), opening bottles of champagne (*Voyage of the Damned* (2007)), detonating land mines (*The Sea Devils* (1972)), and, yes, from time to time, even opening locked doors! You name it, the sonic screwdriver can do it!

Back at the lab, the Brigadier is unable to find Dr Tyler. He calls in Sergeant Benton (John Levene), worried that the scientist is wandering free round UNIT HQ. Meanwhile, the Doctor arrives back at UNIT.

- The Doctor drives past a sign which reads:

Ministry of Defence
U•N•I•T
HEADQUARTERS
Brigadier Lethbridge Stewart
NO UNAUTHORISED ENTRY

This poor, innocent sign has been the subject of a lot of mockery over the years – see the boxout, *Top Secret?*, on page 50. But one thing really surprises us about it: what hasn't the notoriously uptight Brig nipped out with a Sharpie and filled in the hyphen in his double-barrelled surname? (If we're being pedantic, however, that pesky hyphen seems to come and go on a regular basis. Lethbridge-Stewart is only credited with his hyphen intact for *The Web of Fear* (1968), *The Invasion* (1968), *Spearhead from Space* (1970), *Day of the Daleks* (1972) and *Battlefield* (1989). The end credits of all other stories in which the Brig appears omit the hyphen – except for *Mawdryn Undead* (1983) and *The Five Doctors* (1983) where he is simply billed as 'The Brigadier'.)

> **'The anti-matter creature was, in reality, a furry rod-operated puppet... electronically recoloured!'**

As Bessie pulls up outside the lab, Jo spots the energy creature emerging from a drain in the courtyard. She and the Doctor make a dash for it as the creature grows larger and larger, finally engulfing Bessie in a crackle of energy. The creature slithers back into the drains.

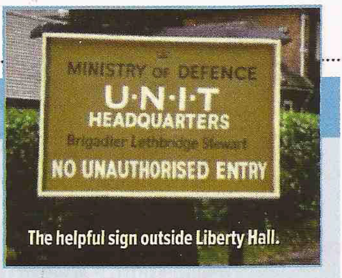
Inside, Benton reports to the Brigadier that Dr Tyler is nowhere to be found – and that there has been an explosion in the grounds. The Doctor arrives and explains that the 'explosion' was actually a 'release of kinetic energy'. He warns them to stay away from the creature and to put a guard on the drains.

Bessie is engulfed by the anti-matter creature!

- The Doctor's got his science spot on here: kinetic energy is released in most matter/anti-matter reactions, which is why, in the highfalutin dreams of scientists, such reactions appeal as a source of propulsion for spaceships of the future.

The Doctor spots that the latest radiograph from Tyler's machine contains the face of the missing Mr Ollis. The Doctor uses the sonic screwdriver again, following a trail of energy from the box to the plughole in the sink. The ▶

Top Secret?



The helpful sign outside Liberty Hall.

ALTHOUGH THE UNIT HQ'S ROAD SIGN STOPS short of saying 'TOP SECRET! ALIENS HERE!', it's still a serious security risk for such an undercover organisation, but its mere existence raises some pretty important questions about the alien-fighting organisation. Thanks to scenes in *The Christmas Invasion* (2005) and *Planet of the Dead* (2009), it's apparent that UNIT are the go-to people for UK politicians and police forces faced with clearly extraterrestrial problems. So, it's obvious that UNIT's work isn't exactly secret in those arenas. (And let's not forget Torchwood, an organisation that seems to be something of an open secret within the UK government.) But what does the general public know of the organisation? When UNIT takes to the streets (see *Planet of the Dead* again, for the most recent example), although they speak of such measures as 'exclusion zones' and the like, they hardly make much of an effort to be subtle, often running in, guns blazing. Perhaps – like the good burghers of Cardiff and their weary acceptance of Captain Jack's knockabout team of alien hunters (see the *Torchwood* episode *Kiss Kiss, Bang Bang* (2008)) – the public is used to seeing UNIT troops in action, even if they don't precisely know what it is they do. The road-side sign here gives no clues, other than UNIT's connection to the MoD, so it's probably reasonably harmless after all.

◀ Brigadier hands him some scanning reports from around the world which reveal that the mysterious energy beams have scoured the Earth, finally focussing on UNIT HQ. The Doctor now theorises that the energy creature used the beam to arrive on Earth and is now hunting him. He decides to stay in the lab to draw the creature out...

Meanwhile, outside, a pair of UNIT soldiers are shocked when three Gell Guards suddenly appear in the grounds. More creatures start to arrive and, as they move in, Benton and a small squad join the fray. They open fire – but their guns seem ineffective. The Gell Guards return fire, their claws serving as devastating energy weapons. As the battle rages, the Doctor watches on, realising that the energy creature in the drains was just a scout – these are the reinforcements.

- OK, so they're not one of the most shining examples of monsterdom ever seen in the series, but the Gell Guards aren't *that* bad. Apparently, the crew failed to stifle their derisive guffaws when the costumes were unloaded from the van, and director Lennie Mayne was reportedly "appalled" when he saw the final designs – which were based on the shape of a throat lozenge, as suggested by the script. The costumes themselves weren't entirely practical: the actors inside had difficulty seeing out, and they often tumbled over, damaging the Guards' 'bubbles'. You can blame script editor Terrance Dicks. Sort of. The Guards didn't appear at all in Baker and Martin's original outline, and the script editor asked them to write some good, old-fashioned monsters into the final scripts – and this is what we got! (The notes and script of the story, incidentally, are inconsistent as to how 'Gell Guards' should be spelt.)

The Brigadier orders the men to retreat, then goes to oversee the troops – and as he leaves, the energy creature crawls out of a vent in the corridor outside the lab. Benton climbs in through the window, just as the creature disintegrates a section of the lab wall. The Doctor bustles everyone to safety inside the TARDIS...

Using what little power they have left, the Time Lords delve into the Doctor's past...

> **'The scenes on the Time Lord planet were referred to in the script as set in the War Room.'**

- "Right," says the Doctor urgently, "force field on!" Prior to this, the only mention of any defensive system for the TARDIS was in *The Krotons* (1968-69), in which we learn about the HADS (Hostile Action Defence System), which is able to move the ship a short distance through space if it comes under attack. The existence of the TARDIS force field – which becomes crucial to this story – seems to be mostly forgotten about after *The Three Doctors*, to the point where a whole new force field has to be cobbled together in *The Parting of the Ways* (2005) to save the ship from destruction. (Given the undeniably ramshackle nature of the Doctor's ship, it's entirely possible that the force field stopped working at some point after this story – at the end of Episode Four, the Doctor admits he's going to have to fix it, and who knows if he ever did!)
- "Well, Sergeant?" the Doctor crows. "Aren't you going to say that it's bigger on the inside than it is on the outside? Everybody else does." Ever the pragmatist, Benton simply replies: "It's pretty obvious, isn't it?" What's certainly *not* obvious to him is that this is a brand new version of the TARDIS control room, designed by Roger Liminton and based on Peter Brachaki's designs for the original, 1963 version.

The Doctor tries to activate the TARDIS, but it's unresponsive. The creature appears to have immobilised the ship. He realises he has no choice but to send an SOS to the Time Lords...

- The Doctor explains that he wants to lure the creature away, suggesting he had planned to move the ship. But despite several semi-successful trips (such as in *The Claws of Axos* (1971)), the Doctor's ability to fly the TARDIS was rescinded by the Time Lords at the climax of *The War Games* (1969), which saw him forcibly regenerated and exiled to Earth. Maybe the Doctor is actually trying to activate the HADS, in the assumption that its emergency capabilities were still active?
- "I hate to call them," the Doctor says of his people – which is only reasonable, given what they did to him in *The War Games*.

Meanwhile, on the Time Lords' home planet...

- Which isn't named as Gallifrey until *The Time Warrior* (1973-74)...

Three Time Lords – the President of the Council (Roy Purcell), the Chancellor (Clyde Pollitt) and a technician (Graham Leaman) – watch the action at UNIT HQ. On their scanner screen, they trace the source of the faster-than-light energy beams to a black hole, through which "vital cosmic energy is draining away." The energy loss is threatening the fabric of space/time, and has already affected the Time Lords' ability to travel through time. The President explains that they're up against a force that is "equal and opposite to our own... a force in the universe of anti-matter."

- With Gallifrey still unnamed at this point in the series' history, the script simply refers to these scenes as being set in the Time Lords' 'War Room'.
- This is the first story to ascribe the ranks of President and Chancellor to any Time Lords – but the balance of power here is different to what we'll come to see in future stories set on Gallifrey. In *The Three Doctors*, the President is clearly outranked by the bossy Chancellor, but that structure is reversed in stories from *The Deadly Assassin* (1976) onwards. It is possible – given the pomp and ceremony we see surrounding the role of the President in *The Invasion of Time* (1978) – that the President was only ever a symbolic leader, with the real power lying in the more pragmatic hands of the Chancellors of Gallifrey. (That said, the President here, while deferential to the Chancellor, does seem to have the final say in things – for example,

Patrick Troughton, Jon Pertwee and William Hartnell make history, as the first three Doctors pose together for the first time.

The Second and Third Doctors argue about how to resolve the crisis...

in the decision to send the Second Doctor to help the Third.)

- Leaman and Pollitt had both played Time Lords before in the series. Leaman appeared as one of the Time Lords who sent the Doctor on his mission in *Colony in Space* (1971), while Pollitt starred as one of the 'prosecution' in *The War Games*. It is entirely possible that this is more than just a coincidental reuse of Equity members: it's not unreasonable to assume that Pollitt's Time Lord climbed the ranks to the post of Chancellor since *The War Games*, while Leaman's still stuck with a desk job.
- The idea of a black hole being a doorway through space and time is one you'll find in a lot of sci-fi. (See Disney's wonderful 1979 movie *The Black Hole* for one of the most entertaining examples.) It has some basis in science: the theory of wormholes posits that two black holes could be connected to each other, creating a 'bridge' across massive distances in space.
- Black holes also feature strongly in the mythology of *Doctor Who*: Rassilon made the Eye of Harmony out of one (see *The Deadly Assassin*), while the Doctor himself hints that the Time Lords *invented* black holes in *The Satan Pit* (2006).

The Time Lords realise that the Doctor needs help, but they need all their people to help combat the energy drain. Instead, they decide to delve into the Doctor's past to send his previous incarnation to assist him...

- "Show me the Doctor's time stream," says the President, "the section for his earlier self, before he changed his form." Well, *that's* a bit rich! The Time Lords *forced* him to change his form! The footage of the Second Doctor we see here was specially filmed for this story.
- "You cannot allow him to cross his own time stream!" complains the Chancellor. "The first law of time expressly forbids him to meet his other selves." This law, first mentioned here, gets bandied about an awful lot, and the Doctor breaks it just as often: see the subsequent stories *The Five Doctors* (1983), *The Two Doctors* (1985) and *Time Crash* (2007).

In the Doctor's TARDIS, a strange sound – similar to the ship's materialisation – heralds the arrival of a recorder on the console.

- This little musical instrument was a favourite of the Second Doctor. It made its first appearance in his first story, *The Power of the Daleks* (1966).

As Jo holds the recorder up to examine it, an arm appears out of thin air and snatches it back. The arm is soon joined by the form of the Second Doctor (Patrick Troughton), who tootles a little tune.

- Troughton played the Doctor from *The Power of the Daleks* until *The War Games* – and this isn't the last time he'd make a return to the series, appearing again in both *The Five Doctors* and *The Two Doctors*. A long-time acquaintance of producer Barry Letts, Troughton was more than glad to accept his offer to return to the series.

... until they are joined by the First Doctor! But the earliest incarnation is trapped in a time eddy...

As the Second Doctor assesses the situation outside on the scanner, Benton cries, "Doctor! Where did you spring from!"

- The Second Doctor calls him 'corporal' before Benton corrects him. "I haven't seen you since that nasty business with the Cybermen," says the Second Doctor. Corporal Benton met the Doctor for the first time in *The Invasion*.

Jo is confused, and both Doctors explain. Or try to... "I am he and he is me," says the Third Doctor. A bemused Jo quips, "And we are all together, goo-goo-gee-choo?"

- "It's a song by The Beatles," Jo explains. Jo slightly mangles the (already nonsensical) lyrics from the 1967 song *I Am the Walrus* by The Beatles – it should be "goo goo g'joob", or thereabouts. The opening line of the song is: "I am he as you are he as you are me and we are all together."

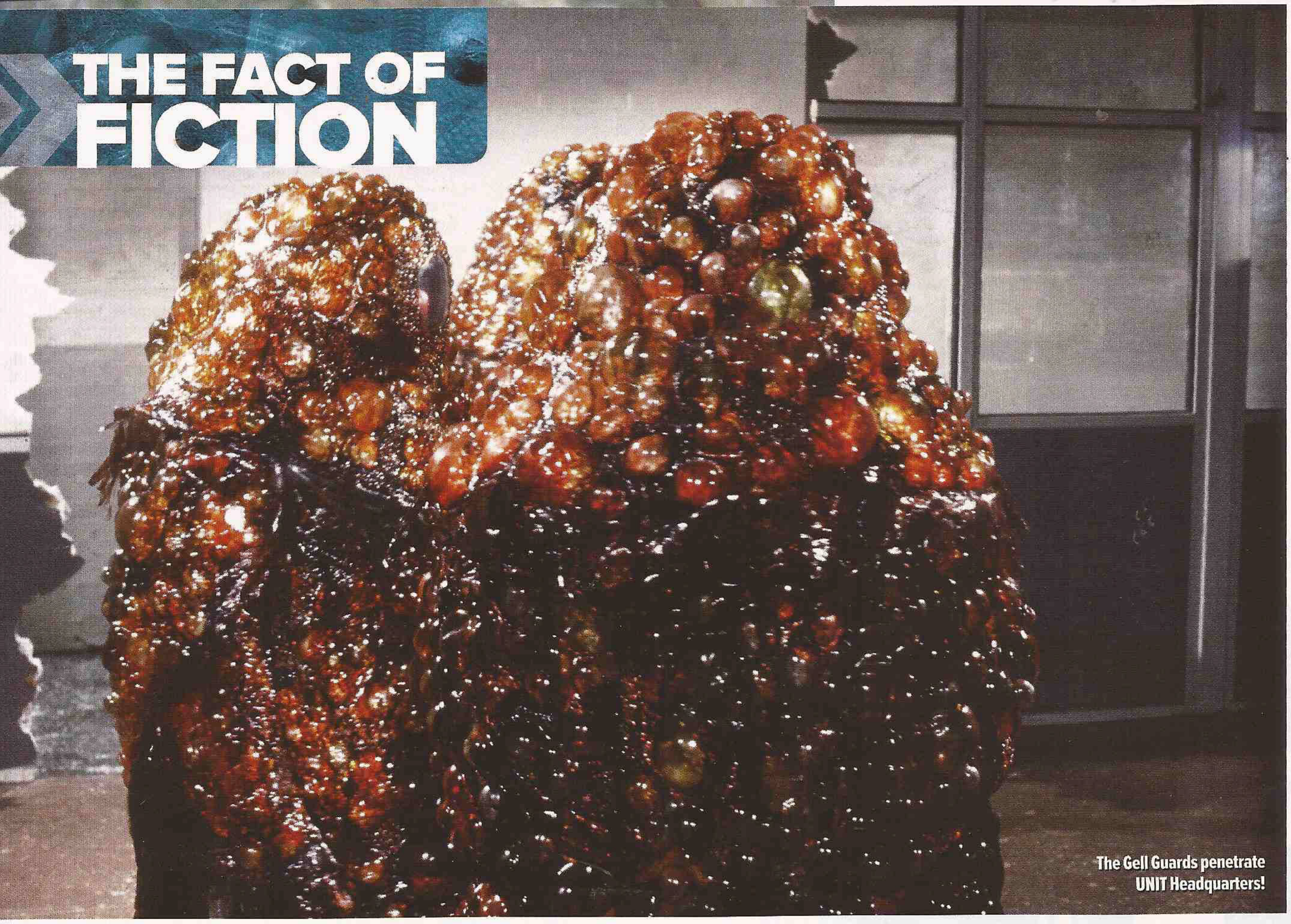
The Second Doctor explains the Time Lords' predicament, while outside the Brigadier cautiously approaches the TARDIS, keeping his distance from the energy creature. He orders a soldier to open fire, but the gunshots just cause another bright crackle of energy. Inside the TARDIS, the Doctors make telepathic contact to efficiently update each other on the situation.

The Time Lords watch the Doctors bickering and realise that more help is needed. The President delves into the time stream to find the First Doctor (William Hartnell).

- The First Doctor is seen admiring the flowers in a garden. (This scene was specially filmed for this story, on the same day as the insert of Troughton used earlier. The day also presented the perfect opportunity for publicity photos of all three Doctors together.) Interestingly, when we see the First Doctor again, in *The Five Doctors* (there played by Richard Hurndall), he is also found in a garden, pottering among the flowers. It could be suggested that this could be the busiest day of the First Doctor's life: first whisked out of time by the Time Lords, then trapped in the Time Scoop by the villainous mastermind behind *The Five Doctors*!

As the Second and Third Doctor continue to snipe angrily at each other, Jo spots a figure appearing on the scanner screen. It's the First Doctor, who informs his later incarnations that the beam of energy into the black hole is a 'time bridge'. With some further prompting from his younger self, the Third Doctor realises that they must cross it – just before the First Doctor fades away...

- A commonly held fan myth would have you believe that the First Doctor's scenes were recorded in Hartnell's garage, the actor being too ill during filming to travel far from home. While it's true Hartnell's health was failing, he was well enough at least to be taxied to studios at Ealing, where all the First Doctor material for this story (other than the garden scene above) was filmed. This wasn't the only spanner thrown into the works of this story by Hartnell's health, however: although he was delighted to be asked back, his wife Heather McIntyre made it very clear to Letts that Hartnell's arteriosclerosis badly affected his memory – sometimes, he couldn't recall having ever played the Doctor. In the original script, the First Doctor had much more 'hands-on' involvement with the story, but rewrites whittled down his contribution until he featured as this removed advisor on the screen. To accommodate his frail condition, Hartnell's filming was carried out in fits and starts throughout a single day, the actor reading his lines from cards behind the camera.
- By now, we've seen all three Doctors enter the story – but there was originally a plan to feature more familiar faces from the series' past. Jamie McCrimmon (companion to the Second Doctor for nearly his entire tenure, from *The Highlanders* (1966-67) to *The War Games*) was meant to make a brief appearance, ▶



The Gell Guards penetrate UNIT Headquarters!

◀ but actor Frazer Hines' role in the ITV soap *Emmerdale Farm* took up all his time. And Pertwee's determination to see the story focused on his team nixed the suggestion of a cameo from Zoe (played by Wendy Padbury, from *The Wheel in Space* (1968) to *The War Games*).

The Doctors prepare to disconnect the TARDIS force field. The Third Doctor opens the door and leaves the ship, and a panicked Jo chases after him. Outside, they run into the creature and – in a flash of energy – they disappear...

»EPISODE TWO

BROADCAST: 6 JANUARY 1973

The Second Doctor thinks that Jo and the Third Doctor were transported somewhere in the flash of energy. The Second Doctor notices that the creature has calmed down since apparently 'capturing' its prey. Cautiously, he and Benton emerge from the TARDIS – where they bump into the Brigadier, who is stunned to see the Doctor in his second incarnation. The Second Doctor tries to explain what is going on...

- The poor old Brig seems even more thick than usual, having difficulty understanding what he's seeing – he even thinks, initially, that the Third Doctor has somehow transformed back into the Second. To check the Time Lord's credentials, he first checks that he was the Doctor he met during the events of *The Web of Fear* and *The Invasion*, then confirms that he was the same one that turned up in time to defeat the Autons in *Spearhead from Space*.

The Time Lords continue to worry about the power drain. The Chancellor demands that the operation with the Doctors is stopped – but the President insists that using the Doctor to solve the problem is the only solution.

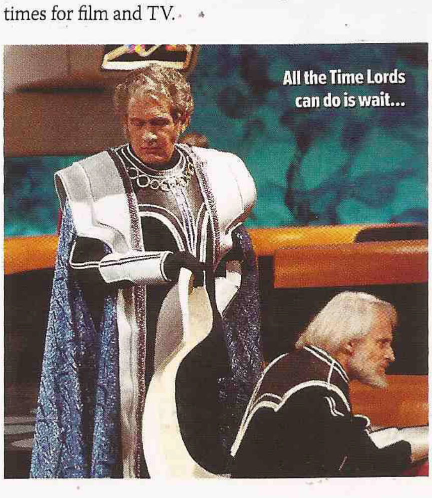
- The President explains that, due to their lack of power, the First Doctor is caught in a "time eddy". In *The Five Doctors*, the Fourth Doctor and Romana are also caught in a time eddy when they are kidnapped by the time scoop.

Somewhere on a barren world of rock and sand, the Doctor and Jo materialise out of thin air. Coming to their senses, Jo looks around and says, "We are, aren't we? We're dead." The Doctor is quick to debunk her notion, and they set off to explore – watched from above by a Gell Guard.

- In Baker and Martin's original pitch for this story, they pitted the Doctors against a Death-like figure and Jo's concern that she had arrived in the land of the dead was far closer to the story's original intent. In the first draft of the script, Jo's full line is: "We're dead, aren't we? Aren't we? I remember now: things falling apart, becoming nothing... falling... drifting... There's no time any more, is there? We shall be here for ever, I know it." The producers thought the 'land of the dead' idea was too chilling by half, and so it was dropped.

Back at UNIT HQ, the Second Doctor announces that the Third Doctor and Jo are beyond their means of contact. The Brigadier leaves the Second Doctor to deal with the anti-matter creature while he leaves to call Geneva and let them know about the Gell Guards in the grounds.

- "That's the problem with anti-matter," says the Second Doctor. "You can see the effect, but never the cause. It's like being punched on the nose by the Invisible Man." HG Wells' novel *The Invisible Man* – in which scientist Griffin discovers how to make himself invisible, but can't turn back and so goes loopy – was published in 1897 and has been adapted numerous times for film and TV.



All the Time Lords can do is wait...

The Third Doctor and Jo come across fragments of UNIT HQ standing in the barren wasteland – before spying Bessie. They hop in and set off to find out where they are. Before long, they come across a set of footprints in the dust. "Man Friday, would you believe?" ponders the Doctor. They begin to follow the track, while Mr Ollis watches from behind a nearby rock, shotgun in hand...

- Man Friday was a character in the 1719 novel *Robinson Crusoe* by Daniel Defoe, the only human companion of the titular character, who was stranded on a desert island.

The Second Doctor has set up an elaborate contraption to subdue the energy creature. As he is about to test it, the Brigadier enters and demands that the Doctor explain the situation to his superiors in Geneva. They leave, and Benton, alone on guard, treats himself to some chewing gum – throwing the wrapper at the creature, which suddenly comes to life again. Benton activates the machine, but it seems to have no effect. He cries for help and the Second Doctor and the Brigadier come running, quickly taking shelter inside the TARDIS.

- Incredibly, considering he's been knocking about with the Third Doctor for three years straight now, this is the Brig's first view of the inside of the TARDIS. "You'll soon get used to it old chap," says the Doctor. "Relative dimensions and all that," he adds, referring to the 'R' and 'D' of the TARDIS' full name: Time And Relative Dimension In Space.

The Brigadier asks what they should do next. "Well, we have a think," says the Doctor, pulling a crumpled paper bag from his capacious pockets. "Care for a jelly baby?"

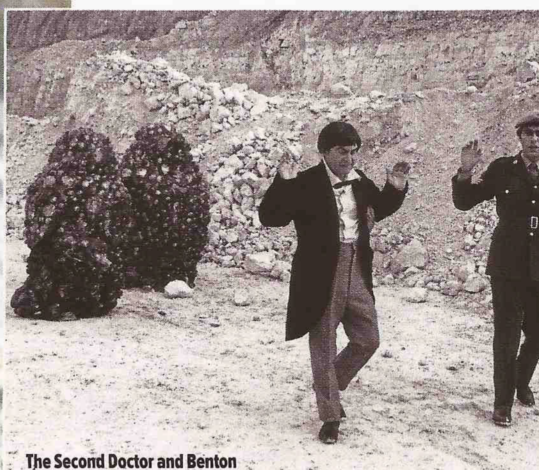
- While jelly babies are more commonly associated with the Fourth Doctor (who munched on them throughout his time in the TARDIS), it was in fact the Second Doctor who was first seen to enjoy the sweets in *The Dominators* (1968).

Jo and the Third Doctor find Tyler, and the Doctor explains to him that they've all travelled along the 'space lightning' and arrived on the other side of the black hole.

Meanwhile, a figure in glittering robes and an elaborate helmet watches their conversation on a screen. He sends a Gell Guard to bring the "guests" to him. The

The Brigadier (Nicholas Courtney) and Arthur Ollis (Laurie Webb) explore Cromer. Or wherever they are...

DOCTOR WHO
DOCTOR WHO



The Second Doctor and Benton (John Levene) are escorted to Omega's palace by the terrifying Gell Guards!

'The Brigadier believes they are in Cromer – this was an ad-lib by actor Nicholas Courtney.'

creatures close in on the Third Doctor, Jo and Tyler, who surrender – but Ollis still watches from a safe distance...

- In the script, Omega's helmet is described as an 'Etruscan style face mask'. The Etruscan people predated the Roman Empire, and had a rich mythology of their own – something that would no doubt have chimed with Baker and Martin's love of myth, as we shall see...

While the Second Doctor tries to work out why his contraption didn't work, the Brigadier is agitated, eager to leave the TARDIS and rejoin his men. But the Doctor refuses, afraid for the Brigadier's safety. Instead, the Brigadier tries to radio Corporal Palmer – but the Doctor says his radio won't be able to penetrate the TARDIS' force field. He tampers with the radio to make it work...

- "I can boost this through the TARDIS' communications circuit," the Doctor says. Is this procedure – or something like it – what the Ninth and Tenth Doctors do with everyday Earth mobile phones? (See Rose's phone in *The End of the World* (2005), for example.)

Escorted by a Gell Guard, the Third Doctor, Jo and Tyler are led through the corridors of a surreal, alien palace. Tyler makes a break for freedom – but, lost and pursued by Gell Guards, he only succeeds in getting confused, finally running back into the Doctor and Jo. Together, the three are taken further into the palace, as the Doctor explains that their bodies have been 'converted' so they can exist in a world of anti-matter...

- Tyler's little detour here does nothing for the story except to fill out a minute or two – yep, this scene was added simply to pad out an under-running script!

His radio now working, the Brigadier gets through to Palmer, who tells him that the HQ is still surrounded. The First Doctor reappears on the TARDIS scanner, and instructs the Second Doctor to turn off the force field. While Benton and the Brigadier try to argue him out of it, the Second Doctor does what his predecessor told him. At that precise moment, the Gell Guards vanish from the grounds – along with the entire UNIT HQ building!

»EPISODE THREE

BROADCAST: 13 JANUARY 1973

The Third Doctor, Jo and Tyler are led into a cavernous hall, where they finally confront their captor – Omega (Stephen Thorne). The villain reveals his plans to the Doctor, while Jo and Tyler are led off to a cell...

- "In the legends of your people," the villain explains, "I am called Omega." But he wasn't always known as this. As part of the 'equal and opposite' theme of the whole story, Baker and Martin's original storyline featured an adversary called 'Ohm'. If you rotate OHM by 180 degrees, you get WHO. (Turn this magazine upside down, if you don't believe us.) Letts, however, thought this was a silly idea, as the series' hero isn't actually called 'Doctor Who' (no matter what *The War Machines* (1966) might say).

Omega explains that his will alone keeps his world in existence, but he now needs another Time Lord's help. When the Doctor wonders what might happen if he refuses, the villain threatens his life – and the lives of Jo and Tyler. Their conversation is interrupted by a communication from Omega's forces, who reveal that more people have arrived in the anti-matter world...

The Second Doctor, the Brigadier and Benton emerge from the TARDIS to find the energy creature gone. The Doctor decides quickly that they're on the other side of the black hole – but the Brigadier is sceptical, setting off to investigate. He opens a door, finding a sandy expanse of nothing outside. Furious, he returns to the Doctor, convinced that the Time Lord's meddling has caused this. The Brigadier suspects they might be in Cromer, much to the Doctor's frustration.

- The 'Cromer' line was an ad-lib by Courtney.

The Brigadier leaves the building and the Doctor and Benton chase after him – only to be apprehended by a pair of Gell Guards. Outside, the Brigadier bumps into Ollis, who reveals where the Third Doctor, Jo and Tyler were taken. As they hide behind rocks, they watch the Gell Guards lead the Second Doctor and Benton off in the same direction...

The Third Doctor tries to persuade Omega to reverse the energy drain, but the villain refuses. The Doctor suggests he could even take a seat on the High Council again, but Omega is more interested in gaining absolute power. The Second Doctor and Benton are led into Omega's chamber and the Third Doctor dissembles, ▸

»Omega the Great

THE INITIAL CONFRONTATION BETWEEN THE Doctor and Omega in Episode Three fills in the background of a character who would, as the series progressed, become a key figure in *Doctor Who* mythology.

"I was to be the one to find and create the power source that would give us mastery of time itself!" Omega crows, explaining that the black hole through which the Doctor has travelled was created following the detonation of a star, a release of energy necessary to power the Time Lords' time-travel capabilities. Omega – presumed killed in the explosion – was hailed as a hero, but that's not enough for the unhinged stellar engineer: "A hero? I should have been a god!" (He should take some solace in the fact that – as revealed in the *New Adventures* novel *Happy Endings* (1996) – Gallifreyans regularly celebrate a holiday known as the Feast of Omega.)

As time went on, we learnt that Omega was actually part of a small team behind the plan to create this black hole: he was assisted by Rassilon (as we find out in *Remembrance of the Daleks* (1988)) and a mysterious figure known as the Other (see Virgin Books' *New Adventures* novel *Lungbarrow* (1997)). In *Remembrance of the Daleks*, we also see the tool used to detonate the star: the Daleks are desperate to find the Hand of Omega, which the Doctor eventually uses to destroy the sun at the centre of Skaro's system, taking the Daleks' home world with it. The *Doctor Who* audio drama *Omega*, released by Big Finish, even went so far as to give us a real name for the character: Peylix.

This 'mythic' riff surrounding Omega is perhaps no surprise, given his genesis. In a 1979 interview, Bob Baker explained the ideas behind their character's creation: "We tend to hark back to the gods and mythology [in our writing]. It's pleasant to look back into the old myths and legends, pick out a character and turn him into a science-fiction character." It's difficult to say exactly which myth or legend they might have been drawing on here, but there is a hefty clue in Episode Four. 'Omega' is a fitting name for a character derived from mythology: the last letter of the Greek alphabet, it is also the ancient Greek word for 'great'.

trying to convince Omega that they're just "innocent bystanders." But Omega suspects that one of the newcomers must be a Time Lord and flies into a rage. He orders them to be taken away to await execution...

While, outside, Ollis and the Brigadier try to find a way into Omega's palace, the Doctors are reunited with Jo and Tyler to consider their plight.

● "If this is a world of anti-matter," wonders Tyler, "how can it all exist?" The Doctor has a less-than-useful explanation involving "the phenomenon of singularity": "Singularity is a point in space/time which can exist only inside a black hole. We are in a black hole, in a world of anti-matter very close to this point of singularity, where all the known physical laws cease to exist." A gravitational singularity is the point at which extreme gravity (such as that you might find in a black hole) causes matter to have no volume but an infinite mass – a perfect example of physical laws 'ceasing to exist'. It probably doesn't look like a weedy column of smoke, and nor will it give you the power to create a universe of your own making. But scientists are by no means sure.

Jo has a thought: if Omega's world is controlled by the madman's will, maybe the Doctors' own wills can be used to fight back. In fact, maybe that was why they were both sent here – their combined wills could be a match for Omega's. The Doctors make telepathic contact again, succeeding in making the a door appear in the cell wall. The Doctors head off to the singularity chamber, telling the others to wait – but Tyler is desperate to see the singularity, so he sets off after them. Benton and Jo quickly follow too...

Passing through a doorway shrouded in mist, the Doctors find the singularity. The Second Doctor is hesitant and offers to toss a coin to decide who goes first.

● "What'd be the point?" asks the Third Doctor. The novelisation of this story reinstates some cut material explaining that the Second Doctor was rather fond of tossing a two-headed coin.

● In the script, the singularity was described as a column of fire: presumably, this was changed to a column of smoke for safety's sake!

Omega enters the chamber, raging at the fact that they have freed themselves. The Third Doctor offers him another chance to throw himself on the mercy of the High Council – and if Omega refuses, he threatens, he will combine his will with the Second Doctor's to defeat him. Omega accepts the challenge, telling the Third Doctor that he will have to face the "dark side" of Omega's mind...

Lost in the corridors of the palace, Jo, Tyler and Benton evade the Gell Guards and finally escape, running into the Brigadier outside. The whole gang breaks for cover, under fire from the Gell Guards...

The Third Doctor finds himself transported into a shadowy otherworld, where he is attacked by an ugly, vicious monster. The pair fight brutally, and the strange creature soon gains the upper hand, grabbing the Doctor and choking the life out of him. Omega's voice booms out through the void: "Those who oppose the will of Omega shall not live! Destroy him!"

● This creature – described as 'Omega's Champion' in the documentation for the story – was described in the script as a 'ferocious alien giant'.

The Second Doctor, the Brigadier and Jo plan their next move from inside the TARDIS.

EPISODE FOUR

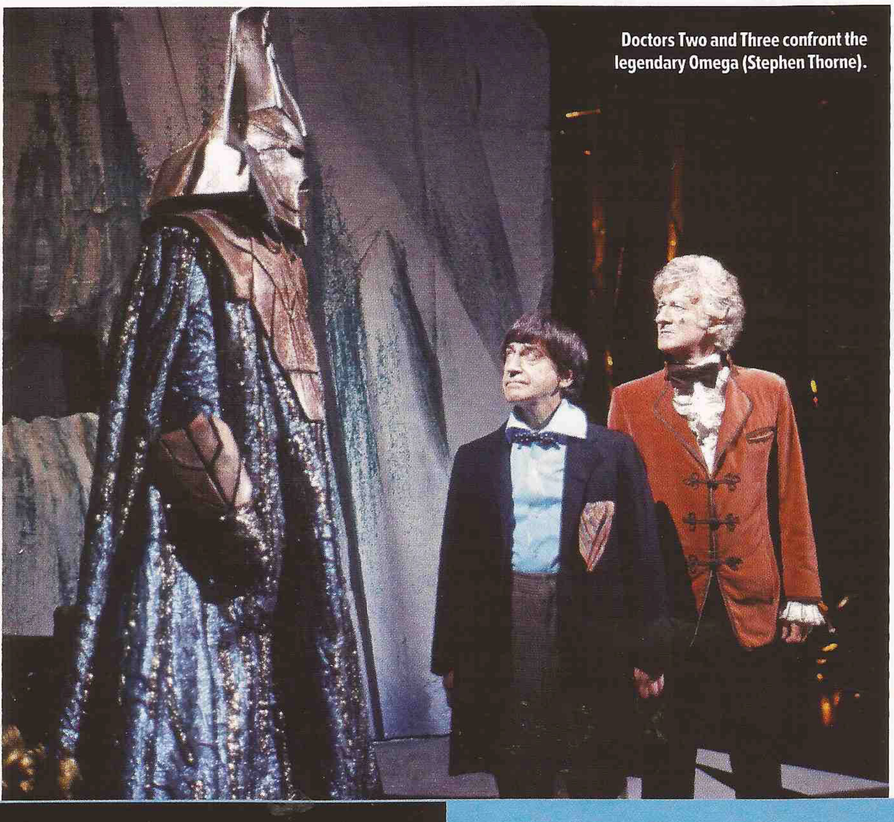
BROADCAST: 20 JANUARY 1973

The Second Doctor pleads with Omega to stop, arguing that if the Third Doctor dies, so does Omega's only chance of freedom. The villain releases the Third Doctor from his nightmare, warning him not to defy him again...

● The last episode of the story overran, so a number of lines were cut out in a final edit. Here, Omega would have rammed his point home to the Doctors: "You have seen how I use singularity to exteriorise my thoughts."

The Second Doctor witters on about his lost recorder, sending Omega into yet another fury. The Second Doctor explains to the Third that he is "testing the limits of his self-control... that temper is his only weakness!" Finally offering their help, the Second Doctor gets Omega to explain why he brought them to his world: the singularity, which he created, was the source of the energy beam along which his captives travelled – but it is still not powerful enough to free him from his imprisonment within the black hole.

● Explaining that, without him, the anti-matter world would cease to exist, Omega describes himself as "the Atlas of my world." Leaving aside how Omega would



Doctors Two and Three confront the legendary Omega (Stephen Thorne).

'Omega calls himself "the Atlas of my world," which perhaps reveals a clue to the inspiration for the villain...?'

The all-powerful Omega. Doesn't he look cross?

» Where else have I seen...?

ROY PURCELL

(died 2000) President of the Council Other Doctor Who appearances *The Mind of Evil* (1971) as Officer Powers. TV appearances include *The Avengers: Conspiracy of Silence* (1963) as Gutman, *Doomwatch: Public Enemy* (1971) as Dr Barton.

GRAHAM LEAMAN

Time Lord Other Doctor Who appearances *The Macra Terror* (1967) as the Controller, *Fury from the Deep* (1968) as Price, *The Seeds of Death* (1969) as Grand Marshall, *Colony in Space* (1971) as Time Lord. TV appearances include *Doomwatch: You Killed Toby Wren* (1970) as Professor Eric Hayward and *Cause of Death* (1972) as Wilfred Ridge.

STEPHEN THORNE

(1935-) Omega Other Doctor Who appearances *The Dæmons* (1971) as Azal, *Frontier in Space* (1973) as Ogron, *The Hand of Fear* (1976) as Kastrian Eldrad. TV appearances include *The Lion, the Witch and the Wardrobe* (1979) as Aslan, *Crossroads* (1978-79) as Superintendant Blake, *David Copperfield* (1986) as Daniel Peggoty.

REX ROBINSON

(1926-) Dr Tyler Other Doctor Who appearances *The Monster of Peladon* (1974) as Gebek, *The Hand of Fear* (1976) as Dr Carter. Film appearances include *Superman IV: The Quest for Peace* (1987) as Subway Engineer.

LAURIE WEBB

Mr Ollis TV appearances include *Doomwatch: The Inquest* (1971) as Dog Owner, *Hancock's Half Hour* (various episodes 1958-1960).

know about an ancient Earth myth, here's the big clue as to Baker and Martin's inspiration for their villain. Atlas was a Titan who fought the pantheon of ancient Greek mythology. His side lost, and his punishment for defying the gods was to forever hold up the sky on his shoulders: Omega, similarly, 'holds up' his entire world.

The Doctor realises Omega's dilemma: if he escaped, his will would no longer maintain his world, so the means of his escape would cease to exist. Omega means to use the Doctor's will to maintain the world, leaving him imprisoned there, while the villain escapes back into his home universe. So, playing along, the Doctor's agree to help – while, outside, Jo, the Brigadier and pals hop into Bessie and race to safety...

- In lines cut from the script, we see a lot more Bessie action: the Brig uses the car's 'superspeed switch' to evade the Gell Guards. A screen in the car would have shown an image of UNIT HQ as Bessie's destination, and Jo made mention of the "invisible inertial safety belts" which made it safe for them to travel at such speed.

Omega tells them that they must take his mask: they must use similar ones to protect themselves from the corrosive effect of the accelerated light stream. The Doctors do so, only to find a horrifying sight inside: the corrosion has taken its toll already on Omega's body, and there is nothing left of him. All that remains is his will, and it is that alone that maintains Omega's existence. The revelation sends Omega into a spiral of insanity: in a final, devastating rage, he decides to destroy the entire universe. Seizing their chance, the Doctors escape from the palace...

The humans arrive back at UNIT HQ in a panic, but the Brigadier tries to calm them all down.

- A line cut from an early version of the script would have reminded us about Ollis' job at the wildlife sanctuary: "Thing is, all this fuss is upsetting my birds. Suppose they all change their nesting grounds, eh?" It may seem strange for Ollis to think that he is still somewhere near Minsbridge, but the script originally described the reserve as being on a long stretch of sandy beach – not all that dissimilar to the sandy landscape of Omega's world.

There is the sound of Gell Guard's gunfire from outside, and then Jo hears the Doctors' voices. The Time Lords burst in and bustle everyone into the TARDIS, reactivating the force field, while Omega watches in his chambers.

- Another cut in the final edit of the episode saw Jo make a suggestion here: that the Doctors simply dematerialise and escape. But they're quick to point out that Omega's will alone is strong enough to prevent the TARDIS from departing.

The Second Doctor finally discovers his missing recorder—jammed into the force field generator.

In the Time Lords' control room, the energy drain takes its toll. The President worries when he hears that nothing more has been heard from the First Doctor – but aboard the TARDIS a siren signals another communiqué from the youngest of the Doctors. The three incarnations of the Doctor make telepathic contact and finally come up with a solution. The Second and Third Doctors set about dismantling the TARDIS' force field, while the First Doctor reports back to the Time Lords. As they root around under the console, they finally find the Second Doctor's recorder, jammed into the force field generator.

- In a line recorded but cut from the final edit, Tyler is peturbed by what the Doctors are planning, suggesting that he fears they may be building a bomb. And in fairness, he's not exactly wrong...

Using the TARDIS scanner, the Third Doctor calls on Omega, offering him a deal: if he frees the TARDIS, the Doctors will give him the key to his own freedom. Omega accepts the deal, letting the Doctors bring the TARDIS inside his chambers. The villain says he will only free the Doctors' friends on the condition that they remain behind in Omega's world to share his exile. The Doctors bravely agree, and Omega sets the humans free: the Third Doctor commands them all to walk through the singularity.

With the humans gone, the Second Doctor offers Omega the generator from the TARDIS, telling him it's "the only freedom you can ever have." The Doctors command Omega to take it, using their combined will to win him over – and their bid is successful. In a rage, Omega knocks the generator from the Second Doctor's hands. It smashes on the floor in a shower of sparks, and the two Doctors run to the safety of the TARDIS.

- This isn't the last we will see of Omega. He returns to trouble the Time Lords in *Arc of Infinity* (1983), in which he's swapped the Gell Guards for another dodgy-looking henchmonster...

In the depths of space, a bright flash of light signals the death of Omega's black hole – and the birth of a supernova. The President smiles as the power returns to the Time Lords' control room, delighted that a new source of energy for his people has been created.

- In the original version of the script, the President would here worry that the supernova signalled the Doctors' failure. But the First Doctor appeared to reassure him: "Not a bit of it! Look at your monitor screen. Well, there's your new source of energy. Once again, Omega has provided." ▸

THE FACT OF FICTION

The Doctors prepare to send their friends back home, through the singularity.

◀ Back on Earth, Jo, the Brigadier, Benton and Tyler arrive in the restored laboratory. Jo bursts into tears, thinking the Doctors lost forever. "Wonderful chap," says the Brigadier, "both of him."

● When the Brigadier next meets multiple Doctors (the First, Second, Third and Fifth) in *The Five Doctors*, he bids them farewell with a similar line: "Wonderful chaps – all of you."

But within seconds, the TARDIS materialises in the corner of the room and the Doctors are reunited with their friends – while, elsewhere, Ollis makes it back to his own home, to be greeted by an earful from his wife!

The Doctors explain that the recorder, safe within the force-field generator of the TARDIS, was the only thing that wasn't processed into anti-matter on its journey through to Omega's universe. When he knocked it out of the generator, "the atoms and the anti-atoms annihilated one another."

● "So, big bang," says Tyler, "and the black hole becomes a supernova!" That's not how it works in the real world, but let's move on…

The First Doctor reappears on the TARDIS scanner to say goodbye, and then the Second Doctor takes his leave, vanishing into thin air.

● "It's been so nice to meet me," says the Second Doctor. The Third Doctor replies, "I hope I don't meet me again." Throughout rehearsals for this story, it became clear that Pertwee was going to have a problem with Troughton's rather freeform manner with the Second Doctor's lines. Used to his co-stars sticking to their lines as written, and so providing the cues for his own, Pertwee was constantly thrown by Troughton's *laissez-faire* approach to the script. Troughton agreed to defer to the current star of the show, however, and stick to the words in front of him.

● Bar brief flashback scenes in various stories up to *The Next Doctor* (2008), this was William Hartnell's last appearance in *Doctor Who* – and his final acting job before his death in 1975.

The Brigadier is relieved there's only one Doctor left to deal with. Ordering Benton to inventory the HQ to ensure nothing has gone missing. The two of them head off, followed by Dr Tyler, leaving the Third Doctor and Jo alone.

A thoughtful Doctor laments Omega's fate: "I promised him his freedom and I gave it to him – the only freedom he could ever have." A noise breaks the mood – a sound not unlike the TARDIS in flight. On top of the central column, a brand new dematerialisation circuit appears. It seems that the Time Lords have forgiven the Doctor, and have rewarded him for dealing with Omega by restoring his ability to wander through time and space once more…

● "My knowledge of time travel law and all the dematerialisation codes," the Doctor cries, "they've all come back. They've forgiven me! They've given me back my freedom." Despite having left present-day Earth a number of times during his tenure (see *Inferno* (1970), *Colony in Space* (1971), *Day of the Daleks* (1972), *The Curse of Peladon* (1972) and *The Mutants* (1972)), the Third Doctor finally has his exile on Earth rescinded by the Time Lords and is now free to wander the universe again.

Jo seems sad, thinking that the Doctor will immediately leave. But he's not going anywhere – he needs to rebuild his ship's force field generator first…

● In fact, a line cut from the original script saw the Doctor make it very clear to Jo that he had no intention of leaving her behind. He promises her a whistlestop tour of the universe, stopping in at "Metebellis Four – famous blue planet of the Acteon Galaxy, Lakes like great sapphires, mountains of blue crystal – and inhabited by the most gentle, lovable people in the universe." Sounds lovely, and the Doctor often banged on about the wonders of this planet – which actually became known as Metebelis Three in its final version – throughout his time in the TARDIS. But this story doesn't have a happy ending. When the Third Doctor finally reaches Metebelis Three, in *Planet of the Spiders* (1974), he falls prey to the awful arachnid Great One, eventually triggering his regeneration into the Fourth Doctor. DWM

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AVAILABILITY Out now.

VIDEO

COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4650
AVAILABILITY Deleted.

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1975
BOOK NO 64
BY Terrance Dicks
AVAILABILITY Out of print.

> 'Pertwee was thrown at times by Troughton's *laissez-faire* approach to the script!'

The Doctors finally arrive back at UNIT HQ. But goodness knows how long they've been lost in the vortex together. Room for some missing adventures there, surely…?

THE DWM REVIEW

The worlds of *Doctor Who* in review: » Television » DVDs » Books » CDs » Toys » Merchandise and more!

"Michelle Ryan's Lady Christina synergises with the Doctor from the off..." 58

Planet of the Dead

REVIEWS CONTENTS

TV

Planet of the Dead 58

DVD

The Deadly Assassin 60

AUDIO

The Magic Mousetrap 62
The Magician's Oath 62
Doctor Who and the Masque of Mandragora 61
The Beast of Orlok.........................62

BOOKS

Companions and Allies................. 61
The Darksmith Legacy – Book 3: The Depths of Despair....................63
The Darksmith Legacy – Book 4: The Colour of Darkness 63
Monsters Within.............................63
Short Trips: Indefinable Magic........63

ALSO INSIDE!

The Deadly Assassin 60

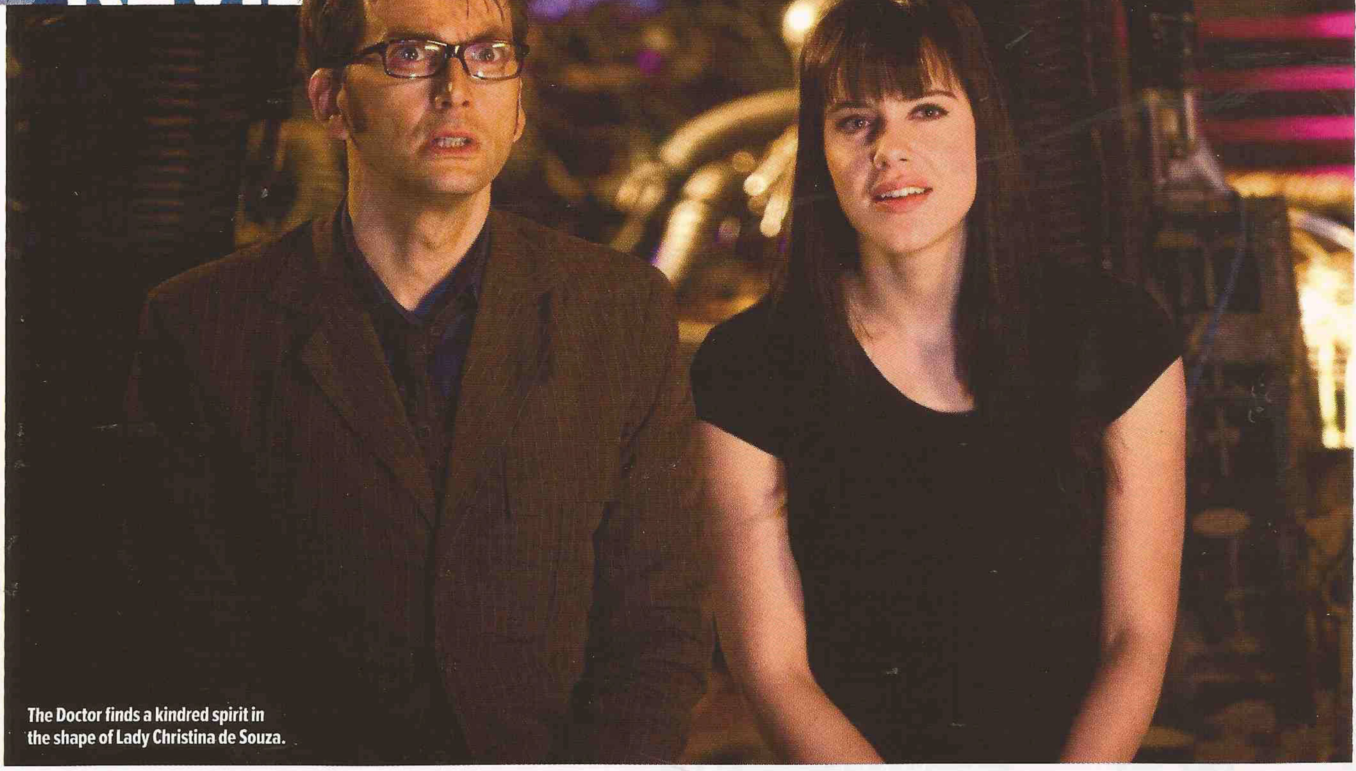
» "The story hypnotises with its strangeness..."

The Beast of Orlok 62

» "Miriam Margolyes is excellent as Frau Tod..."

The Masque of Mandragora 61

» "Pigott-Smith's Doctor is professorial and aged..."



The Doctor finds a kindred spirit in the shape of Lady Christina de Souza.

Planet of the Dead

BBC One 11 April 2009
Starring David Tennant, Michelle Ryan, Lee Evans **Writers** Russell T Davies and Gareth Roberts **Director** James Strong

THE CLUE TO WHAT TO EXPECT IS THERE IN the promotional image for this adventure. The Doctor exchanges his usual blue London oblong transport for a *red* oblong London transport, giving up his spontaneity and independence for a more communal and scheduled experience. Likewise, *Planet of the Dead* transports its viewers at a steady pace, not diverging from the advertised route. You were hoping for a non-stop rollercoaster ride? Look at the front cover of *Radio Times* again – that's no rollercoaster, is it?

On reflection, I mused, *Planet of the Dead* would have fitted the bill perfectly as a mid-season 42 minutes of self-contained drama, or even as a series opener, complete with new companion and publicity-generating filming incident (bus lanes and shipping lanes, don't get them mixed up). So why wasn't it so overwhelming on Easter Saturday? Had Susan Boyle stolen the Doctor's thunder?

Undoubtedly, *Doctor Who* is enriched by this episode, especially if it's seeking to adopt a few familiar faces to help weather impending changes. UNIT now has a recurring figurehead in the form of Captain Magambo, a dignified soldier to her core, contrasting with hapless Malcolm, UNIT's scientific advisor. So completely lacking the panache of his nominal predecessor, the Third Doctor, he's immediately more reminiscent of the Doctor's unwilling apprentice from 1971's *The Dæmons*, Sergeant Osgood. Hapless? Put Malcolm and Osgood in a mobile lab together and they wouldn't have a hap to rub between them. Perhaps his fingerless gloves are an affectation too far, but I'll be very disappointed if Lee Evans' dyspraxic boffin doesn't return.

Worlds apart, but just as likeable, is Michelle Ryan's Christina, the instant companion, who seems to synergise with Doctor from the off, perhaps because, as he later observes, she is a light-fingered child of the gentry, on the run, and in it for thrills, rather as he was. She has less to learn from him than the down-to-Earth girls who preceded her, and would perhaps have less potential as a continuous character, but any time the Doctor needs to hit the Earth running, he should give her a shout. Her privileged upbringing evidently hasn't deprived her of self-sufficiency, but rather hardened her to the point that she's more upset about having mortal remains in her hair than the circumstances of their mortality.

'UNIT now has a recurring figurehead in the form of Captain Magambo...'

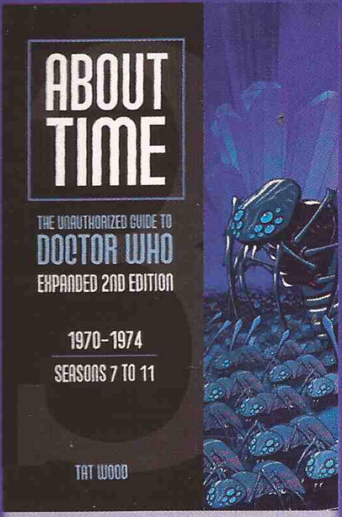
The story lacks an articulate villain, so there's no moral stand-off between the Doctor and any tyrant or madman. It's a natural disaster, rather than an invasion plot, that the Doctor has to deflect. Although certainly a more credible type of scenario, it typifies the cautious, steady approach of the whole piece. While the Swarm's species remains unnamed, whatever they are, the presence of such a non-ornithological-looking flock provokes in me an atavistic revulsion. And having suffered bouts of food poisoning, it takes a lot to make me feel sorry for flies, especially these Tritovore fly-guys, whose belching speech horribly resembles how their terrestrial cousins pass their food on. Nevertheless, when they were taken out (by the swarm's SWAT team, I expect), I was on their side.

If the Swarm's *modus operandi* evokes memories for those old enough to recall 1980's Nimon, then many more younger viewers will be reminded of the recent occasion when the Doctor was stuck on a bus in an alien landscape with a lady saying worrying things. A bit of script-doctoring has the Doctor acknowledge the familiarity of the situation to that of *Midnight*, but this wink doesn't achieve anything whatsoever to pacify those very people who resent such recurring devices.

Planet of the Dead was really only sabotaged by *Doctor Who*'s recurring enemy – misplaced expectation. Whether consciously admitting it or not, viewers like me may have assumed there would be a wizard at the end of this rainbow, that there might be more to the planet of the title than desert, that there would be a climax on that planet, and that there would be more of an overture to the Tenth Doctor's finale. Significantly, watching it again, for what it *is* rather than what it *isn't* is an extremely gratifying experience. This is a highly competent holiday adventure in its own right, and if one were trying to interest a new market in *Doctor Who*, then this is the ideal 60-minute calling card.

Easter? Yes. Special? No... well, no more than *Doctor Who* usually is. Still quite special, then.

DAVE OWEN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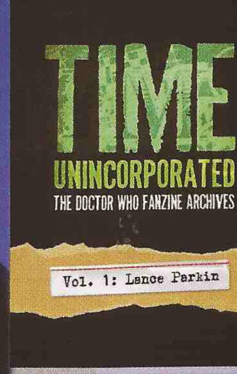
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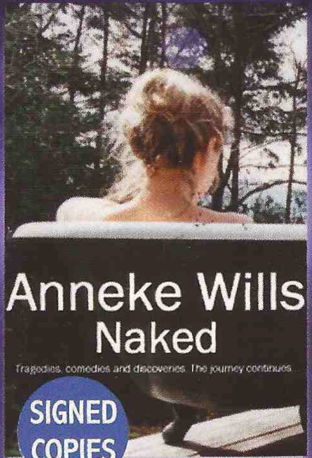
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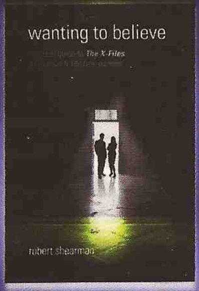
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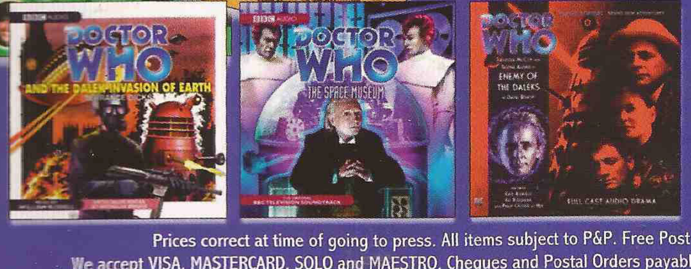
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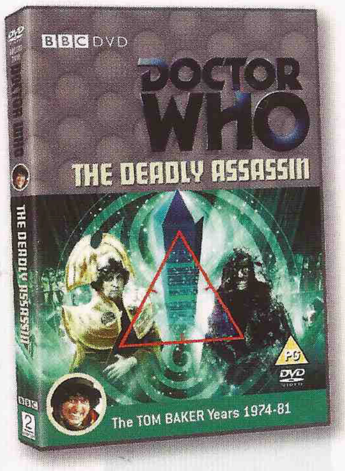

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"THROUGH THE MILLENNIA, THE TIME Lords of Gallifrey led a life of ordered calm, protected against all threats from lesser civilisations by their great power."

So intones the Doctor at the start of 1976's *The Deadly Assassin*, over a shot of where this mighty civilisation might keep its bins. "But this was to change," he continues. "Suddenly, and terribly, the Time Lords faced the most dangerous crisis in their long history..."

Well, not *really*, as it's turned out – what with that li'l ol' Time War and everything. These days, Gallifrey's a cinder. Kasterberous is kaput. The Time Lords are toast. "Most dangerous crisis"? *Pfft.* They didn't know when they were well off.

> **'*The Deadly Assassin* is like a hot one-night stand – thrilling while it lasts, but get out fast...'**

Younger fans who glimpsed Gallifrey during that short sequence in *The Sound of Drums* may seek out *The Deadly Assassin* for a longer look. Sadly, the only thing they'll recognise is the Time Lords' taste in Vegas-showgirl headgear. The rest of the place is impossible to square with the Doctor's poetic reminiscences of orange skies, silver trees, and a whole continent of wild endeavour. There's no fairytale, snowglobe city. These Time Lords scuttle about underground. Corridor walls are roughly hewn from rock. Offices and prisons appear suspended in the centre of vast caverns. There's the sound of dripping water in the background. This backward bunch don't even understand how they control the fourth dimension; their Eye of Harmony is a legend from an old testament. There's certainly no sense that the men of this world take eight-year-old boys to the woods to show them their Schism, tempered or otherwise. (Which, to be fair, is frowned upon in more civilised parts of the galaxy.) Can this really be the great lost world the Doctor is all "boo-hoo, poor me" about?

Well no, not really. For his immense grief not to seem absurd we must accept that our present Doctor is remembering a more glorious and beloved home than this. It's an old problem. Even back in 1976, *The Deadly Assassin* was accused, by a maturing *Doctor Who* fandom, of selling Gallifrey short. And truly, it's always been a reasonable view. If you diminish the Doctor's origins, you diminish the Doctor. Imagine if today's series finally restored our hero's sainted, wondrous home planet, but in the form of a creaky underground Vatican full of bickering old gits? Millions of teenage hearts would shatter – no, not shatter, *harden* – with disappointment.

The key point is: while the Gallifrey of *The Deadly Assassin* is fascinating on its own terms, it was created for one purpose only – to act as a backdrop to this specific story. It was never intended to last, or to stand for anything. It's not a fully imagined world. We see Runcible – the Time Lord David Dimbleby – present his TV broadcasts of state ceremonies, but to whom? And where? And what do they do when they're not watching telly? If you try to extrapolate a whole society from what we're given, you end up with nonsense. This Gallifrey provides the offices and grand chambers and out-of-the-blue mythology writer Robert Holmes requires for his crafty mystery tale, but when later writers try to join these spaces together, the corridors fill with garden furniture, cocktail bars and water features. We can't, of course, blame Holmes for happened after he left *Doctor Who* – that would be like blaming John Logie-Baird for *Cash in the Attic* – but this Gallifrey would ultimately prove a blind alley for the series. *The Deadly Assassin* is like a hot one-night stand. Fit and feisty and thrilling while it lasts – but get out fast. You really don't want to be lumbered with a long-term relationship, not with all that baggage.

From the Doctor's peculiar opening narration onward, this story hypnotises with its strangeness. There's no other *Doctor Who* like it. Our hero, travelling alone for the first time, is cold and unreachable. Without a companion as our viewpoint character, it feels like we're spying on something we shouldn't – something private. Our hero is plunged into what remains as his most brutal and bloody battle, where he's tortured, wounded and drowned. For these reasons, your reviewer has always found *The Deadly Assassin* a difficult serial to love – but it certainly takes us on a fascinating trip to the boundaries of *Doctor Who*.

The story pivots on the cliffhanger to Part One. Here, the Doctor takes up a rifle and murders the President of the Time

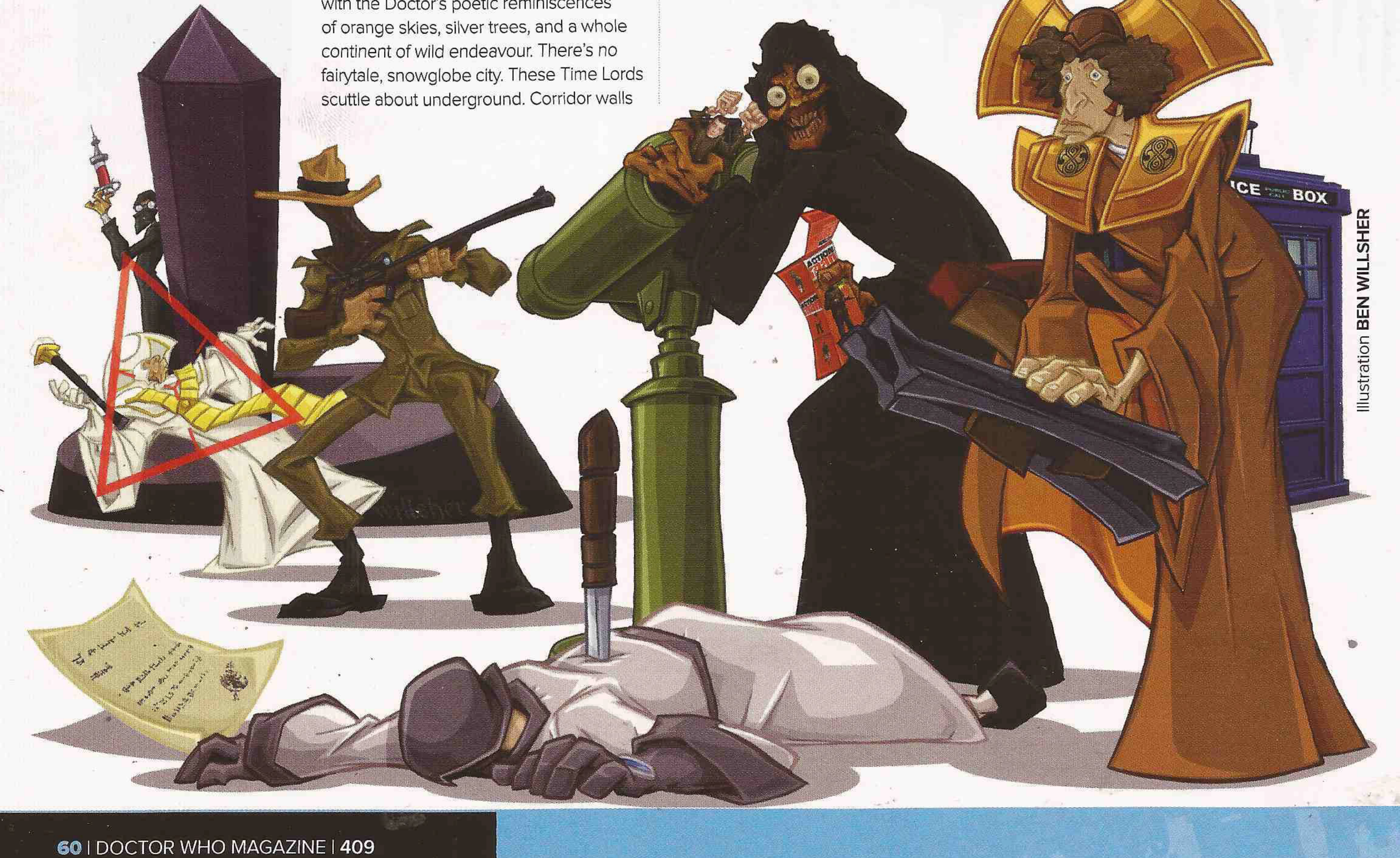


Illustration **BEN WILLSHER**

Those lovable Time Lords from *The Deadly Assassin*.

Lords. That's our money shot, and without doubt one of *Doctor Who*'s greatest ever story ideas. Robert Holmes uses the first episode to set this up, and his second episode to explain what we *really* saw, but then the storyline is all but exhausted. Then it goes a bit Ray Mears, as the Doctor struggles to survive a harrowing, extended film sequence. This begins as a crazy nightmare – with a clown, a bi-plane and an irritatingly teeny train – but then the gimmicks fall away and we're left with something unique. Throughout Part Three, it's actually the safe fantasy of *Doctor Who* that's stripped away – there's no TARDIS, no peppy assistant, no sonic screwdriver and no droll banter – and we're left with less a dream than something approximating cruel reality. Hand grenades maim, bullets tear flesh, blood trickles from open wounds. It's gripping and well made, and unmissable in its way, but you don't need a computation matrix to know that if you subtract *Doctor Who* from *Doctor Who*, you're left with nothing.

Responsible for all this mayhem is that most entertaining of enemies, the Master. In the looks department, he's certainly not the man he was – or will be. In the whole history of *Doctor Who* there can't be a more grotesque monster than the cankered, fish-eyed cadaver we see here. Even his fingers are disgusting, like sausages that have burst in a frying pan. In 1976, there was much fuss about the violence in *The Deadly Assassin*, but the most disturbing scene of all is the Master's first, hissed address to camera. At least the boggle-eyed old dear is batty as ever, with his need to gloat once again proving his undoing. This time, he even gets to shoot the Doctor square in the kisser, but then crows about his foe being "merely stunned." Turn up the power, bonehead! Truly, that man is his own worst enemy.

There's one last thing to look out for in *The Deadly Assassin* – and it's difficult to miss. Helping the Doctor unravel the mystery is Castellan Spandrell, Gallifrey's chief-of-police and the most poorly-cast character in the history of *Doctor Who*. Actor George Pravda is perfectly charming – adorable even – but entirely wrong for the part. Spandrell has to tell us a lot of important things, and his thick accent leaves us struggling to keep up, especially such unfriendly dialogue as: "He could have been suborned! If he's false to his Prydonian vows, his fidelity is already suspect!" There's one thing we can deduce – lots of planets must have a Prague. How the heck did Pravda end up in this role? Perhaps Robert Holmes, when asked what reward he would like for writing *The Deadly Assassin*, said "A fat cheque would be lovely, thanks," and the director got entirely the wrong end of the stick.

» DVD Extras

Producer Paul Vanezis' behind-the-scenes documentary, *The Matrix Revisited*, is rich and robust, and offers good range of interviewees, with designer Roger Murray-Leach the most engaging. It's clear that Tom Baker loved working with director David Maloney – that's not surprising, as he's one of this era's best – and a rather muted commentary track reminds us that the pair became good friends, and even took the odd holiday together. Moreover, we discover that David Maloney's daughter, Sophie, once saved Tom from drowning. It seems we have a lot to thank the Maloney family for, especially as Sophie must have rescued our star the traditional way, rather than merely editing the last five seconds of his time underwater.

More narrowly focussed, *The Gallifreyan Candidate* looks at the links between *The Deadly Assassin* and the film adaptation of the 1959 conspiracy thriller *The Manchurian Candidate*. It's a nice try. The only problem being that *The Deadly Assassin* has very *few* links with the film adaptation of the 1959 conspiracy thriller *The Manchurian Candidate*. Yes, the Doctor looks set to shoot his president while standing beside a TV camera on a high balcony, and there's a throwaway gag about the CIA – but really, that's it. Academics from Oxford and Newcastle Universities briefly argue the case – suggesting that *The Deadly Assassin*'s take on the Time Lords is a satire on US politics, despite it clearly taking its inspiration from the Roman Catholic church – before the documentary seems to realise there's little to be said on the subject, and offers us extracts from the book instead. Still, it prompted your reviewer to watch the film, which is excellent, and read the book, which isn't so much.

It's difficult to penetrate the bizarre logic that drives the third documentary on this disc, *The Frighten Factor*. It appears to be an attempt to define what makes *Doctor Who* scary, but it spends all of its running time instead struggling to define its own made-up jargon – "If fear is one of our Frighten Factors, then what exactly is it?" – before stumbling gormlessly to no conclusion whatsoever.

However, if you can ignore the asinine script and the pointless CGI then there are some cute reminiscences from long-term *Doctor Who* fans and contributors here. Just put your fingers in your ears when the narrator is doing his thing. "Does *Doctor Who* still manage to scare in a world full of violent computer games, and the internet?" Give me strength. **GARY GILLATT**

» Companions and Allies

Non-fiction BBC Books
Written by Steve Tribe **RRP** £7.99

A GLOSSY *DOCTOR WHO* BOOK HAS been a staple of BBC publishing's Spring releases since the show's revival in 2005. That scheduling has proved quite fortuitous, with each new book covering the first half of a new series as well as the second half of the last. But with no series in 2009, this format comes unstuck a little, so the solution has been to come up with this look at the Doctor's companions.

As an idea, it certainly isn't one that struggles for material. The cover may be a line-up of popular faces from recent episodes, but author Steve Tribe runs through the show's entire 46-year history, from the Doctor's granddaughter Susan in 1963 to Michelle Ryan's Lady Christina in the recent *Planet of the Dead*. Tribe has even expanded the idea with the 'allies' of the title referring to a selection of more random friendly faces (eg, Richard Mace, Lynda with a 'y' and River Song).

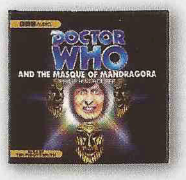
The families of Rose, Donna and Martha help to fill a good third of the pages, and it's better to have a book that looks like it's having trouble packing all the information in, than one that's padding out its pages with oversized pictures and production drawings – a drawback of 2005's *Monsters and Villains*.

Last year, *Starships and Spacestations* broke with the chronological format to present a history of space travel that meant, for example, that you could have a Tenth Doctor story coming before a First Doctor one. This book, however, doesn't really lend itself to that kind of playfulness, and that inevitably leads to a feeling of predictability about the text.

Tribe gives a good account of each companion, each profile beginning with a brief summary of the actor's career before stepping back into the fiction to give the highs and lows of their time aboard the TARDIS. There's no hiding the fact that the old school companions never got the same character development afforded the new breed.

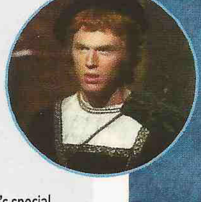
A complete story guide to the adventures of all ten Doctors runs throughout the book, including – perhaps controversially? – *Totally Doctor Who*'s 2007 animated adventure *The Infinite Quest*. It's also the first time I've encountered the story title *Born Again* used to describe 2005's *Children in Need* mini-episode. Where on earth has that suddenly sprung from? I suspect it will always be the far cuter *Pudsey Cutaway* to **DWM**... **VANESSA BISHOP**

» Doctor Who and the Masque of Mandragora



Talking Book BBC Audio
Written by Philip Hinchcliffe
Read by Tim Pigott-Smith
RRP £17.61

THE DIFFICULTY BBC AUDIO HAS with the Fourth Doctor stories is that, although the original TV stories are terrific, the corresponding novelisations are sometimes rather weak. First published in 1977, *The Masque of Mandragora*'s original book is painfully thin, and as an audio it comes in at a fairly compact three hours 40 – but despite this, it's better than average.



Written by the story's producer, Philip Hinchcliffe, the book sticks close to Louis Marks' original 1976 serial about an evil alien energy that the Doctor accidentally brings to fifteenth-century Italy. Hinchcliffe shows how pleased he was with the overall look of the TV production as, given the chance to exaggerate the story's special effects, he keeps things exactly as they appeared on screen.

This is the first of BBC Audio's Tom Baker stories not to be read by Baker himself. Instead it is read by Tim Pigott-Smith, whose role as Marco in the original story has somehow failed to make either the cover or the CD's sleeve-notes.

Pigott-Smith's Doctor is professorial and aged, so rather at odds with the descriptions of the Doctor galloping around on horseback. However, the narrator imbues the story's chief villains – murderous Count Frederico and court astrologer Hieronymous – with a delicious wickedness.

The audiobooks have come a long way since the sparse music and sound-effects of the early releases. These days they invariably feature a complete audio landscape, bringing mood and illustration to every part of the story. But while this has inevitably given the series an exciting cinematic quality, some caution should be taken. On more than one occasion, Pigott-Smith's reading is all but obscured. Another very enjoyable release. **VANESSA BISHOP**

THE DWM REVIEW

The Magician's Oath

Audio Drama Big Finish
Starring Richard Franklin
Written by Scott Handcock
RRP £8.99

THERE IS SOMETHING ABOUT the format of *The Companion Chronicles*, the intimacy of the single narrator and the first person narrative, that makes them ideally suited for sinister, atmospheric tales. *Home Truths* and *The Doll of Death* have already notably used this approach, and *The Magician's Oath* follows in their footsteps to present an aged and wistful Mike Yates reflecting on the circumstances that have led him to this point.

Yates' story is steeped in regret and loss, of opportunities missed and second chances not fully taken – things he believes he shares with the Magician, an interesting character who seems to want to use his powers merely to entertain the London crowds, and whose villainy remains in question through the play.

Yates' reflection on the freak weather events that accompanied the arrival of the mysterious Magician, the death of dozens of people as half of Hyde Park suddenly freezes over, and his and Jo Grant's investigations into the Magician's background is filled with sadness. In contrast to the Doctor's travelling companions, Yates seems more personally affected by some of the horrors he sees – the sensitivity that will ultimately lead him to betray his colleagues is clearly on display.

With a dark, empty house, a spacecraft in a cemetery and a lithe, spidery monster, *The Magician's Oath* scores high on scares. Richard Franklin reads it well, bringing out the bitter undercurrents of the play, and doesn't shame himself with his impersonations of the Doctor and, particularly, the Brigadier. This is a dark story, told without much humour. Nevertheless, it held this listener's attention throughout, and is another strong entry in the *Companion Chronicles* series. **MATT MICHAEL**

The Beast of Orlok

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Miriam Margolyes **Written by** Barnaby Edwards **RRP** £10.99

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PAUL MCGANN AND SHERIDAN SMITH IN
THE BEAST OF ORLOK
BY BARNABY EDWARDS
FEATURING SAMUEL BARNETT, PETER GUINNESS AND MIRIAM MARGOLYES
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

PICK OF THE MONTH!

AFTER THE OUTER-SPACE ODDITY OF *Orbis* and the near-future thriller *Hothouse*, the third play in this series of Eighth Doctor and Lucie audios takes the pair back in time to Germany in 1827 where something horrible is stalking the Black Forest. The Doctor is dismissive of claims that this is the resurrected legendary beast of Orlok. However, teaming up with Baron Teufel to uncover the truth, he finds that there is something far stranger going on.

The Beast of Orlok's milieu is resolutely that of Hammer Horror Mitteleuropa, complete with a Burgomeister, a laboratory in a castle, and torch-waving villagers on the brink of hysteria. Writer Barnaby Edwards gets the atmosphere absolutely right from the opening tracks, giving a convincingly melodramatic cause for the villagers' suspicion of strangers, and then exploiting a rich seam of reason versus superstition to bring conflict and drama.

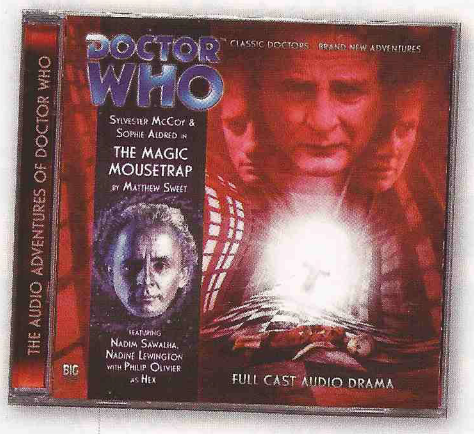
> **'Writer Barnaby Edwards gets the atmosphere absolutely right...'**

As in the best Hammer films, there are some moments of effective suspense: wandering through a misty forest being stalked by something that can be heard but not seen, or the moment when it becomes clear that a character is not who they claimed to be. And, as in all the Hammer Frankenstein movies, the reveal of the laboratory with its bubbling liquids and, innovatively, a tar pit, is another highlight. Only the denouement, where things naturally veer into the realms of sci-fi, could have been viewed as a let-down after the brilliantly sustained Elstree gothic of the main body of the play. However, Edwards works the reveal in so well that he hides the jump – and wisely, makes the aliens absolutely congruous with the setting so that the end result is stylistically spot on. This is assisted by a cast that is entirely in tune with the script, from the charming naïvety and earnestness of the juvenile leads to the growling menace of the villain. Best of all, Miriam Margolyes is excellent as the fearsome Fraú Tod, a woman with strong and forward-looking beliefs. She's level-headed and rational until she realises what she is dealing with, at which point she becomes terrifyingly single-minded to protect her own.

Add to this Paul McGann and Sheridan Smith giving us the audio range's best double-act and *The Beast of Orlok* is an all-round success. McGann has never been better than in these plays: his take on a Doctor rediscovering his zest for life as he approaches his 900th birthday, and a companion who is just a really good mate mean that there is a real sense of fun at the heart of this series. And cleverly, just like in the last batch of Tenth Doctor TV Specials, the production team is dropping some ominous clues about what lies waiting down the line for this incarnation, so that even as the Eighth Doctor is more alive than he's ever been, there are dark hints that sooner or later the good times must come to an end. And when they're this good that's not a pleasant thought... **MATT MICHAEL**

The Magic Mousetrap

Audio Drama Big Finish
Starring Sylvester McCoy, Sophie Aldred, Philip Olivier **Written by** Matthew Sweet **RRP** £14.99


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
SYLVESTER MCCOY & SOPHIE ALDRED IN
THE MAGIC MOUSETRAP
BY MATTHEW SWEET
FEATURING NADIM SAWALHA, NADINE LEWINGTON WITH PHILIP OLIVIER AS HEX
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

OPENING A *DOCTOR WHO* STORY with weird juxtapositions is almost always a good idea. Steven Moffat's scripts are the finest examples: the futuristic spaceship and the Palace of Versailles in *The Girl in the Fireplace*, or the alien library and the comfortable sitting room of *Silence in the Library* are just two examples. *The Magic Mousetrap* opens with a similarly perplexing puzzle for the audience to solve, which is apt given that the story is about game-playing, boxes inside boxes and confounded expectations. Here, we have the Doctor trapped halfway up a mountain in Switzerland, in a cable car with only one other passenger. The other cars are empty, and the Doctor cannot remember who he is or why he is there. Elsewhere, a crowd of fruity-voiced gents are playing a game of Tar-dice and having strangely cryptic conversations. These events are connected, but in a very strange way.

When *The Magic Mousetrap* works well it's because it's exploiting this bizarre atmosphere. Largely set in the confines of Holbrook Hospital, where the lunatics really do seem to be running the asylum, what with a ballroom converted into a vast chessboard and sinister doses of electric shock therapy, there's something very reminiscent of one of those *Avengers* episodes where Mrs Peel is abducted by a lunatic and made to participate in all manner of nasty party games inside an isolated country pile. Except, this time it's the Doctor who is the chief prisoner.

It makes a change to see the normally knowing and manipulative Seventh Doctor reduced to a desperate state of amnesia – a pawn in someone else's game – and it's a shock to realise that Ace and Hex are complicit in his imprisonment. The way the two react to their rare position of power over the Doctor is telling: while Hex is wracked by guilt and rather disgusted with himself, Ace – so often a piece in the Doctor's plans – is harder, perhaps even enjoying playing *him* for once. The only downside to this approach, though, is that as Ace and Hex are deliberately hiding from the Doctor they play little active role in the plot, and for large stretches of the play are reduced to simply commenting on the action. As such, it's a shame that we don't get to explore this fun role-reversal a little further.

As a whole, *The Magic Mousetrap* has a slight throw-away feeling. There is a focus on whimsy – typified through characters called things like Queenie Glasscock and a rather tongue-in-cheek tone that tends to undercut the drama. Equally, the continuing oddness of the plot means that the threat is never particularly obvious, even after the dramatic halfway point cliffhanger (which I won't spoil). As such, *The Magic Mousetrap* is only a partial success.

In addition to the main story is the first mini-episode of *The Three Companions*, which will continue over the next 11 releases. On the basis of this first episode, presented as an exchange of mails between Polly and the Brigadier, it will be worth staying tuned. **MATT MICHAEL**

» The Darksmith Legacy: The Colour of Darkness The Darksmith Legacy: The Depths of Despair

Paperback Novels Penguin
Featuring The Tenth Doctor **Written by** Richard Dungworth, Justin Richards **RRP** £4.99 each

A TEN-PART SERIES MIGHT BE expected to take a few detours here and there and so it is with Book Three of *The Darksmith Legacy*, *The Colour of Darkness*, an intriguing tale that brings the Doctor to the Darksmith's home world Karagula. The book reveals little that is new about the Darksmiths or what the so-called Eternity Crystal has been designed for, instead focusing on another group of Karagulans whose village has been visited by a beautiful woman promising to grant them whatever they wish for. The woman's powers, however, come at a terrible cost. Having fulfilled everyone's wishes, she reveals her price – the village's children, whom she puts in a trance and steals away.

Although a side-step, Richard Dungworth's story still offers a good mystery for the Doctor to solve. Following a hunch that the woman is connected with the Darksmiths, he travels to their underground city to eventually encounter them face to face. This, though, can't be the big meeting the previous two books have been leading up to. Some fast talking gets the Doctor into the Darksmiths' library to follow up on some earlier leads but in the main, it's discovering the true identity of the mysterious woman, and finding the stolen children, that takes up most of the Doctor's time.

Book Four, *The Depths of Despair*, brings the Doctor to an underwater research facility on the planet Flydon Maxima. Having ascertained that the planet was the last known location of Varlos, the Darksmith who created the Eternity Crystal and the only one who knows how to destroy it, the Doctor's mention of his name brings about an odd reaction in the base's leader Gisella, a woman with a unique condition that has kept her looking like an 11-year-old girl.

Justin Richards began *The Darksmith Legacy* with an exciting runaround set in the chambers of an underground moonbase, and *The Depths of Despair* presents a similar scenario written with equal vigour. It's clear Gisella knows something about Varlos, but before the Doctor can probe further, the base is attacked by giant tentacled sea monsters who, once inside, send the Doctor and crew fleeing as they try to escape both the monsters and the rising floods.

The Darksmiths themselves take a back seat in this one – or, at least, the robed and skeletal figures we've seen up 'til now do. In their place are the Dreadbringers, the law enforcement arm of the Collective, whose helmet and battle armour attire give them the feel of *Star Wars*-style Stormtroopers. To be honest, though, they're a rather dull invention, and I was pleased when a group of them fell foul of one of the tentacled sea monsters.

Overall, however, Book Four keeps up the good work. *The Darksmith Legacy* isn't a series where you're going to find anything too clever-clever or radically different. There is, though, an uncomplicated energy and adrenaline about them that can make their reading as enjoyable as watching a well-crafted TV episode. **VANESSA BISHOP**

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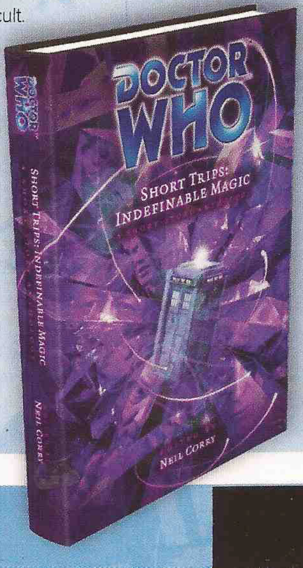
EPTHS OF DESPAIR
BY JUSTIN RICHARDS
tarksmithlegacy.com

» Short Trips: Indefinable Magic

Short Story Collection Big Finish
Edited by Neil Corry **RRP** £7.50

'INDEFINABLE MAGIC' IS ONE OF those clichés from the 1980s that was meant to explain why *Doctor Who* had become such a much-loved institution. On one level it's entirely trite – there are many specific reasons why *Doctor Who* is brilliant – however, there's nevertheless a grain of truth in it. As the stories in this anthology show, the style, format and lead character have changed so many times over the last 46 years that to try to nail down *exactly* what is wonderful about the series gets increasingly difficult.

This is brought out best in Gareth Roberts' nine letters to the various producers of *Doctor Who*, each of which praises the series' past whilst criticising its present. That's always been the curse of fandom, and though written satirically, cumulatively the letters make an excellent and powerful point. It's just a shame that with these Mr Roberts couldn't have reached the heights of his earlier work...



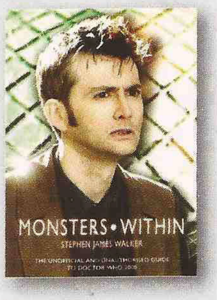
Elsewhere, the 17 stories in the collection range from straight historical adventures to fairy tales. Each is in some way concerned with the practice of magic, which sits uneasily in the Doctor's rational universe. In some cases, such as the amusing *Hiccup in Time* or the rather more serious *Trial by Fire*, the Doctor or his companion's knowledge of the future seems like witchcraft to the superstitious people of the past. In others, magic is presented as the prerogative of alien beings manipulating the laws of physics – such is the case in *Phoenix*, *The Science of Magic* and *Once Upon a Time Machine*. Here, the Doctor or his companions are offended by the notion of magic, and their triumph is ultimately to expose the scientific truth behind what appears to be impossible. The best story in this vein is Steve Lyons' *Shamans*, which places Leela in a séance in nineteenth-century America, and deals with her attempts to rationalise the mediums' powers, thanks to her contact with the Doctor. That Lyons then cleverly undercuts these cosy assumptions is a real masterstroke.

This leads to other smaller, more personal and powerful stories that address the effect the Doctor has on others. *Favourite Star* sees the Second Doctor help to disabuse a young woman of her reliance on horoscopes through opening her eyes to the truth and giving her the chance to choose her own path. This is echoed in the similarly strong *Pass It On*, in which the Second Doctor helps an embittered woman reassess her life – a small moment that creates wonderful ripples in time.

The most magical stories of all feature the First Doctor, who, perhaps because of his appearance, or because of the fact that he is unencumbered by some of the baggage of later incarnations, has always seemed part wizard. *The Power Supply* sees him give warring peoples a chance for salvation, while *The Reign Makers* has him work his own type of magic to keep history on course.

One of the stronger anthologies, *Indefinable Magic* lives up to its title and helps show how *Doctor Who* can be all things to all people. **MATT MICHAEL**

» Monsters Within



Non-Fiction Book Telos
Written by Stephen James Walker
RRP £12.99

IT'S A MEASURE OF HOW enamoured Stephen James Walker is with Russell T Davies' vision of *Doctor Who* that, even though he views Series Four as Russell's weakest, this guide to 2008's episodes is filled to the brim with praise. What impresses Walker most is the series' continued invention and bravery. What prompted one newspaper to state "The fact is, *Doctor Who* could get away with being a lot less clever" leads Walker to often conclude his own story-by-story analysis with "This is one of the most extraordinary stories in the series' long history." It's also clear that he ranks David Tennant as arguably the best Doctor the show has ever had.

On the down side, there's Walker's opinion of Catherine Tate. Walker ended his book on Series Three by expressing the view that the return of Donna Noble could be potentially ruinous. While here he admits that some softening of her character meant that it all worked out a lot better than he anticipated, he still sees too much 'comedy character' acting and remains convinced that there were other options open to the production team that would have reaped greater rewards.

Monsters Within keeps to the same successful format as Telos' previous *Doctor Who* series guides, with the first half dealing with all the major news stories of the year and the second with the episodes themselves. Walker's views are balanced and well argued. Only once does he let his prejudices show, with his thoughts on *The Unicorn and the Wasp*, where his own dislike for Agatha Christie's work leads him to presume that the episode could only really be enjoyed by those who hold her books in a higher regard. Overall though, this is yet another comprehensive, well researched and very readable guide book from Telos. **VANESSA BISHOP**

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2009 Easter Special
PG
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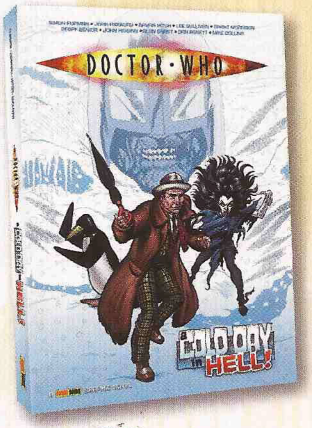
WIN! A Cold Day in Hell Graphic Novel!



The latest *Doctor Who* Graphic Novel from Panini, *A Cold Day in Hell!*, is now available price £15.99. This handsome volume collects together for the first time the earliest comic strip adventures of the Seventh Doctor from **DWM**. To be in with a chance of winning one of **FIVE** copies we have to give away, simply answer this correctly:

Who joins the TARDIS in *A Cold Day in Hell!*?

a) Olla the Heat Vampire
b) Vila the pickpocket
c) Geller the spoon bender

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WIN! Anneke's autobiographies!

The much-anticipated second volume of Anneke Wills' autobiography, *Naked*, is now available price £11.99, from all good bookshops and from *www.hirstbooks.com*. Thanks to Hirst Books, we've signed copies of both *Naked* and Anneke's acclaimed first book, *Self Portrait*, to give away to **FIVE** lucky readers who can answer the following correctly:

Anneke played Polly in *Doctor Who*. In which story did she first appear?

a) The War Machines
b) The War Games
c) The Waters of Mars

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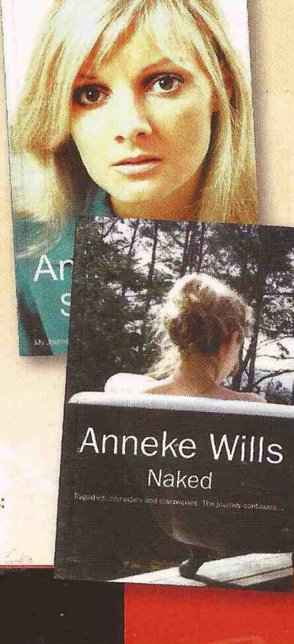

WIN! Delta and the Bannermen DVD!

The Seventh Doctor adventure *Delta and the Bannermen* is released on DVD on 22 June. We've **FIVE** copies to give away, worth £19.56 each, to lucky readers who can correctly answer the following question:

The Welsh beekeeper in *Delta and the Bannermen* is called...

a) Myfanwy
b) Goronwy
c) Gladys Pugh

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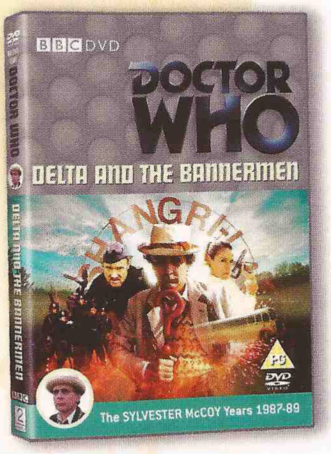

WIN! Wirrn Dawn CD!

Wirrn Dawn, a brand new audio adventure starring Paul McGann as the Eighth Doctor and Sheridan Smith as Lucie, is available to download in June, and also available on CD price £14.99. Thanks to Big Finish, we've **FIVE** copies to give away to readers who can answer the following:

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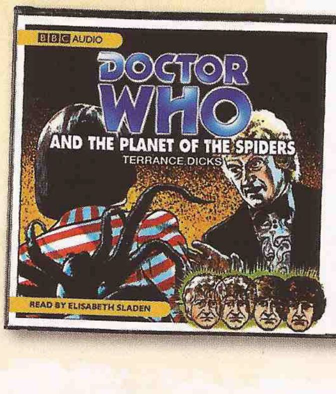
a) Dr Moon
b) Mr Sun
c) Freddie Starr

To enter, call **09011 542 224**, or by post, putting these fishy-sounding words at the start of the **DWM** address: "THE SALMON OF DOUBT!"

WIN! Planet of the Spiders CD!

The talking book of *Doctor Who and the Planet of the Spiders*, the Third Doctor's final adventure, is out in June from BBC Audio price £17.61. We've **FIVE** copies to give away to lucky readers who can answer this:



Who was the Doctor's mentor?

a) Compo Simmonite
b) K'anpo Rimpoche
c) Kung Po Chicken

To enter, call **09011 542 223**, or by post, remembering to put these desperate words at the start of the **DWM** address: "I THIRST FOR IT, I ACHE FOR IT!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 28 May and close at midnight on Wednesday 24 June 2009.

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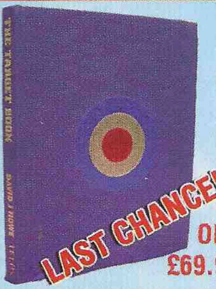

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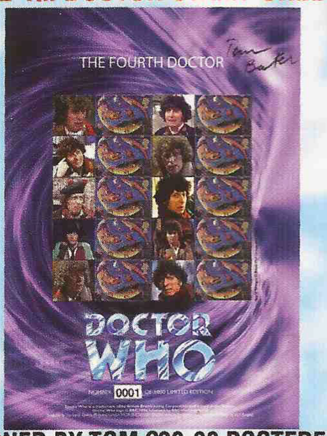

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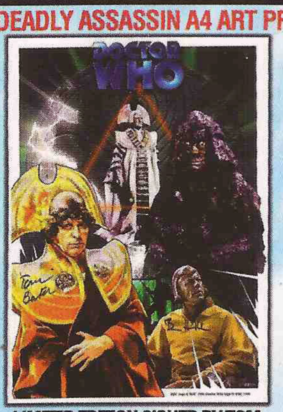

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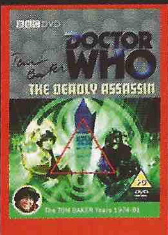

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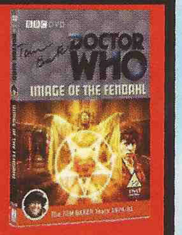

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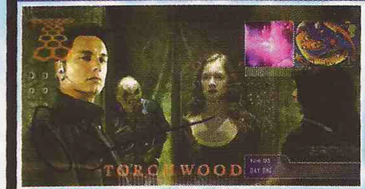

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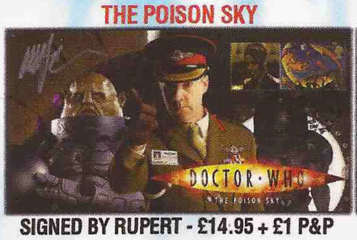

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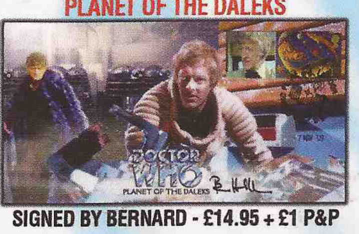

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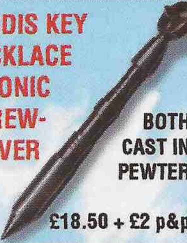

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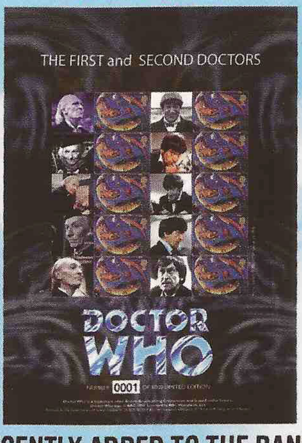

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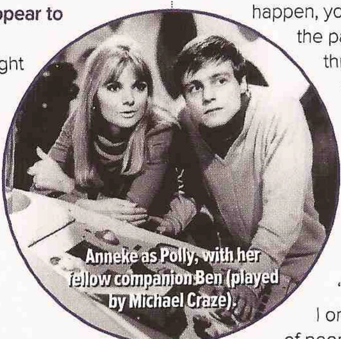
"I've matured into this wonderful, mellow, mad old being," says 60s companion Polly...

Anneke Wills

Hello, Anneke. Is now a good time for a chat?
"Absolutely! I've been nursing a cold all weekend, so forgive me if I start sneezing. I think it's a post-book-launch collapse."

This is *Naked*, part two of your autobiography [part one, *Self Portrait*, was published in 2007]. Please explain the cover. You appear to be sat outside in a bathtub!
"It's part of my eccentricity. I thought it described me. The last man in my life took that photo, before I shrieked, 'Quick, more hot water!'"


Anneke as Polly, with her fellow companion Ben (played by Michael Craze).

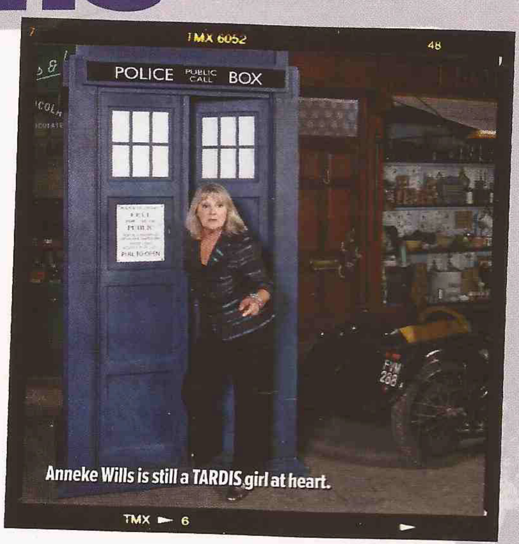
Both books are chock-full of personal photos and your artwork.
"That was the fun bit, choosing what to put in. In a way, it's more intimate to see a drawing than a photograph. We take photographs of the good times, in between the bad times. What about that haunting portrait I did of Mick Gough [her ex-husband, who played *Doctor Who*'s Celestial Toymaker in the 60s]? I found that quite moving. I really captured the pain of the man. He *did* love me. He wanted to own me. He wanted to possess me, but I was this mad, wild thing. You saw this pain in him, and I got that in the portrait."

You certainly don't hold back when writing about the tougher periods of your life.
"In those moments, I was right back there in the drama of my life. When those devastating things happen, you're in hell. You have to relive the pain, all the s**t that you've gone through. At the same time, it's not with the same intensity. It's all helpful in sort of letting go. I feel like I've told my story. Now I can retreat into La La Land! It's deeply cathartic."

Any juicy bits that you left out?
"I don't indulge in a lot of gossip. I only comment on my experiences of people. For instance, one friend of mine when I was at school, we were very close, then later on she became very ambitious, then she became very nasty. I never let that in, until just a few months ago when I was writing and thinking, yeah, actually, you know what, she was a bitch. I don't indulge in muck-raking, but it's my truth... There have been people in my life who've been incredibly hurtful, but my experience has been to work through that stuff. What I'm ashamed of, looking back, is when I've hurt people. You can't live as long as I have, especially with the life that I've led, and not have caused some casualties along the way. That I feel bad about."

"I walked onto the TARDIS set and I felt curiously at home. I met David and said 'Doctor!'"

You were something of a 60s icon. Do you consider yourself a product of that decade?
"I feel more like a product of *this* decade. I've matured into this wonderful, mellow, mad old being. I speak my mind and enjoy myself. I need very little to be really, completely happy. Old age is a time to relax. Yeah, I'm off to bake bread, make sloe gin, and dig my garden! The 60s were fun, but there were all these dramas and relationships and terrible things. Was I going to be famous? Would this marriage work? Did this man really love me?"

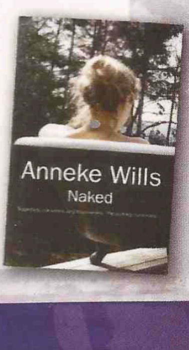


Anneke Wills is still a TARDIS girl at heart.

Are you, essentially, the same person? Do any of us really change?
"I don't think we change from the age of about seven. We keep that same spirit. It goes on until we're a nutty old person in a home. On the other hand, you grow and get wiser, hopefully, and happier... then suddenly you turn around and realise, oh, s**t, I'm 60! Look, wrinkles! I still feel like a kid inside."

A couple of years ago, you visited the *Doctor Who* set in Wales. Did it feel like the same show that you'd worked on during the 60s?
"Yes, it was lovely. I walked onto the TARDIS and I felt curiously at home. I definitely felt Pat Troughton and Michael Craze [who played companion Ben opposite Anneke's Polly] chuckling away in the rafters, to see me there again after 40 years. I met David [Tennant], who's engaging. He looks at you as though, at that moment, you're the only person in the room, which is very enticing! I said, 'Ah, Doctor, there you are again!' It's part of the magic."

You still watch *Doctor Who* today, then?
"I love the new stuff. I wouldn't miss it for a moment. If they invited me back, I'd have to say yes, but I hope they don't, because I wouldn't sleep from the moment I said yes to the moment it was done. For a start, I'd look ten years older on screen! It's much nicer to work away quietly in the background, on the BBC Audiobooks or playing Polly in the Big Finish CDs and things – being a part of it, keeping my little finger in, but not so much in the spotlight. That's a nice place to be when you get older. Yeah, in the wings." DWM


Anneke Wills
Naked

Anneke Wills was talking to Benjamin Cook. Naked is out now – see www.annekewills.com for details on how to order a copy.

NEXT TIME...

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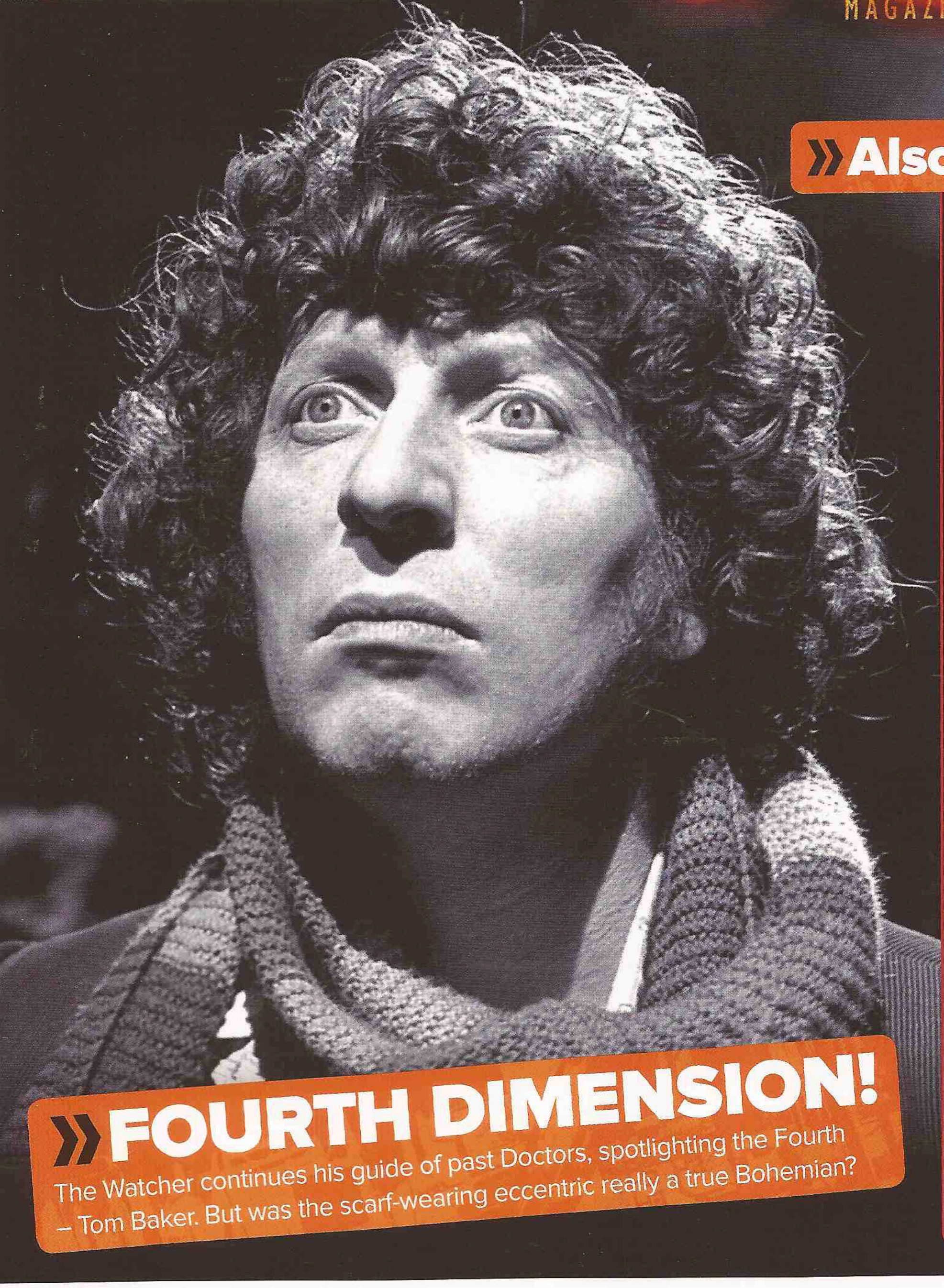

» FOURTH DIMENSION!

The Watcher continues his guide of past Doctors, spotlighting the Fourth – Tom Baker. But was the scarf-wearing eccentric really a true Bohemian?

» Also in DWM 410...

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Torchwood returns for its third series! **DWM** previews the new five-part story, *Children of Earth*, and chats to John Barrowman, Eve Myles and Gareth David-Lloyd...

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